

CANON OF JUDO

"Principle and Technique"

K. Mifune

SEIBUNDO SHINKOSHA





CANON OF JUDO;

PRINCIPLE AND TECHNIQUE.

By Kyuzo Mifune, 10th Dan

Translated by K. Sugai



Tokyo • Japan

SEIBUNDO-SHINKOSHA PUBLISHING CO.

1958

P R E F A C E

With the reputation of Judo gradually enhanced in public estimation, we think it proper and natural that the understanding as to the value of what Judo really is should be deepened. That things are correctly understood and treated is no doubt a source of delight; the better are things the more will be delight.

Judo has hitherto been explained and introduced in many ways. But the war once plunged Japan in darkness. The country is now, however, regaining her dawn with the bright and limpid azure above, and Judo is being encouraged anew like the fresh air. Here Judo appears to be sprouting with a new meaning. Well, Judo embodies a life, and therefore it is developed.

Not only in Japan, but also in all the world Judo is now being desired. The reason why it is so universally supported and hoped for is ascribable to nothing but that Judo maintains in its bright movement concretely the basic condition of easy and free human activities. After all, the tricks and mysteries of Judo are acquired only by the above reason.

Trained and taught under Jigoro Kano, founder of Kodokan, I have been with Judo for the last 59 years. Despite being more than 70 years old, I do not yet retire from severe Judo practice with a vigorous and ever-fresh hope. Now, in compliance with the earnest request of Seibundo-Shinkosha Publishing Company, I wrote the full manuscripts for the present book from the motive of the above reason with new contrivances added to, expecting to contribute in the cause of the future development of Judo.

By the peace conference Japan has thus regained independence, but the world peace has not yet been enjoyed. The true peace mankind desires is to realize the world pure from evil thoughts and unreasonableness. Since Judo demonstrates truth free from unreasonableness, it is loved by the right-minded irrespective of nationalities.

The author.

Remarks:

The true tone and meaning of technical terms of Judo are beyond translation into any Western languages. So, tentative terms are prepared, when possible, as according to original wording with the nature of movement in practice explained in the book.

The Compiling Section.

Translated by **K. Sugni**

*Councillor in International Association of Japan,
Commissioner in charge in English document of
The Pacific Science Society*

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CANON OF JUDO

(PRINCIPLE AND TECHNIQUE)

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The end.



Author in celebration of his 70 th birthday



Decisive mon



Decisive moment of *Yoko-otoshi*



The very moment when *Samitoghi* was dead



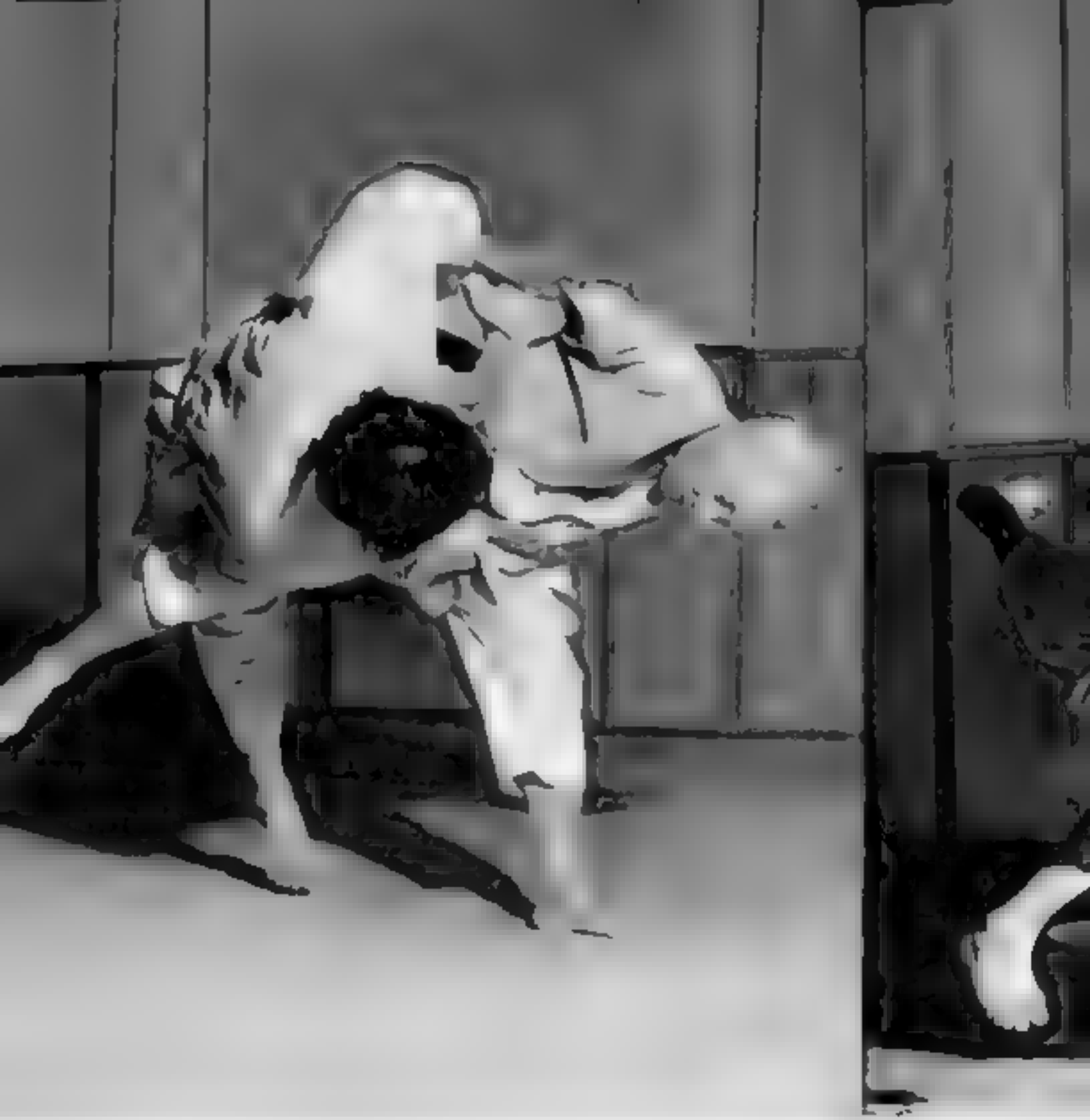
Decisive moment of *Sumotoshi*



Moment right before entering the left *Tomoe-nage*



Kalaguruma



Decisive moment of *Oguruma*.



The very moment when *Oguruma* was dealt

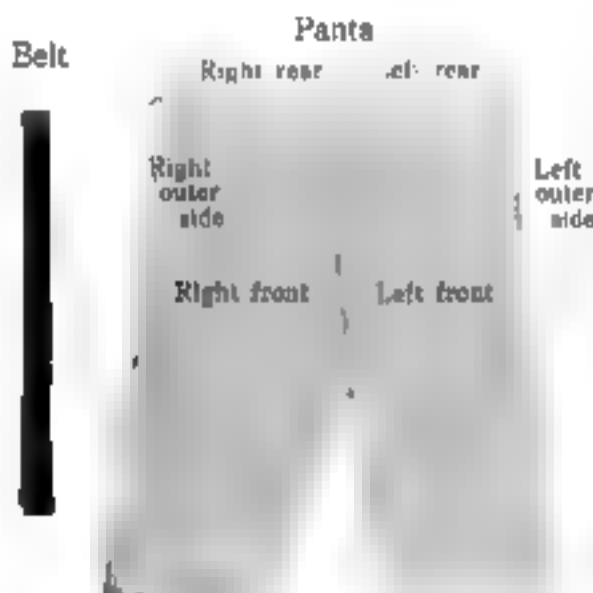
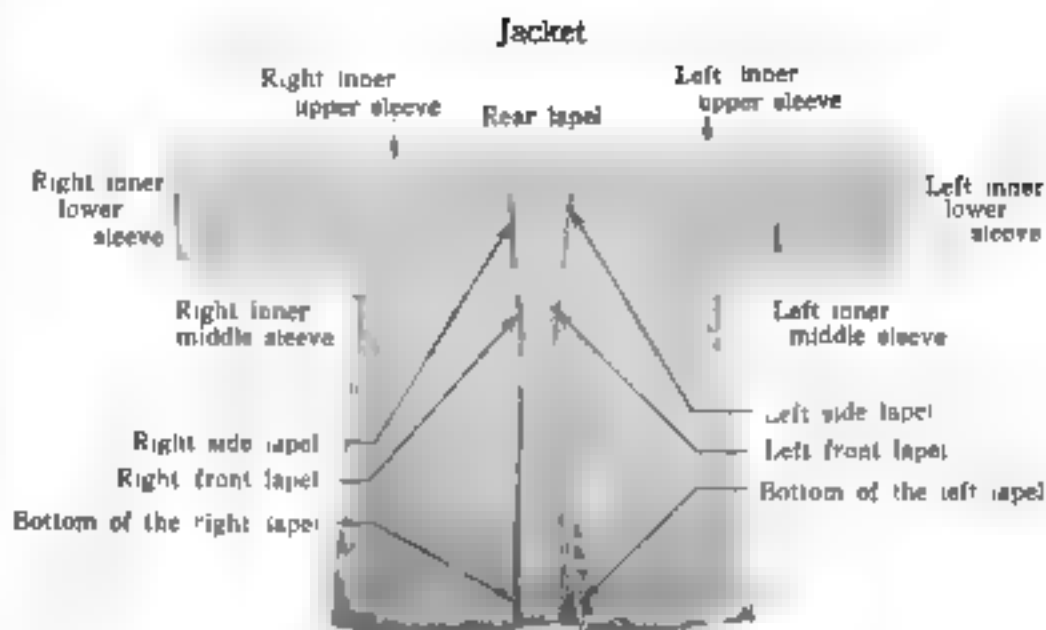


Tamaguruma with left knee erected.



ted.

Tamaguruma with right knee erected



Belt

Classification of grade by the coloring of belt

Junior Division		
Above 3rd "kyu" grades	..	Violet
Under 3rd "kyu" grades	..	White
Beginners		Light Blue
Senior Division		
4th and 5th "kyu" grades	White
From 3rd "kyu" grade to 1st "kyu" grade	Brown
From 1st "dan" grade to 5th "dan" grade	Black
From 5th "dan" grade to 8th "dan" grade	Red and white
9th and 10th "dan" grades	Red

INTRODUCTION

GENERAL REMARKS MAINLY OF HISTORIC DEVELOPMENT

I Historic Development

It is a striking fact that the forms of Japanese religious practices were borrowed from foreign religions, and that a few centuries ago the source of such religious ideas was Europe. It is a fact with the same force that these religions came to Japan not wholly as a result of the religious ideas of Europe, but as a result of the political and economic conditions of the time. The perfect faith developed, internal and external.

The same is true of the development of the religious practices in Japan. The same is true of the development of the religious practices in Japan.

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2. Origination of Technique and Turning-point of Principles

One thousand and a few hundred years or two ago, and a few hundred years ago, the Japanese were in a position to establish a basis for the development of Japanese martial arts. It is not known whether the Japanese were in a position to establish a basis for the development of Japanese martial arts.

Eighteen weapons were used by the Japanese in the development of Japanese martial arts. It is not known whether the Japanese were in a position to establish a basis for the development of Japanese martial arts.

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hard-working and out-spoken

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1861. It is a formal communication, and it is written in a very formal and dignified style. The President begins by addressing the Congress, and then he proceeds to discuss the state of the Union. He mentions the progress of the country, and he also mentions the difficulties that the country is facing. He then goes on to discuss the policy of the administration, and he concludes by expressing his confidence in the future of the country.

The first of these is the fact that the Jewish people have been a constant presence in the history of the world. They have been a part of the human race for over 4,000 years, and their influence has been felt in every corner of the globe. Their history is a testament to the power of faith and the strength of a people united by a common purpose.

[illegible][illegible]

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Chapter 2. Three Fundamental Elements

Sec. I Reason to be Concurrent with Nature

The true foundation of Jainism is a show justice through reason that no action is taken to know that reason is more than enough.

It is not unusual for students to have a negative attitude towards the subject of mathematics. This is often due to a lack of understanding of the subject or a lack of interest in it. However, it is important to remember that mathematics is a fundamental part of many careers and that it can be a very rewarding subject to study. By understanding the importance of mathematics and by developing a positive attitude towards it, students can improve their performance in the subject and open up more opportunities for themselves in the future.

[illegible]

that the principle of Jan. states can be proven shows that it
 governs the nature. It never will be proved that we think
 only a little is not an objection. But in this way the nature
 from nature. And it is a little bit more consistent in nature with
 nature, and must show truth there.

The first of these is the fact that the *Journal of the American Medical Association* (JAMA) has been the most influential of the medical journals in the United States. It has been the most widely read and the most influential of the medical journals in the United States. It has been the most widely read and the most influential of the medical journals in the United States.

[illegible][illegible]

such of your righteous law and a lot of money is needed for more fighting. His is a fact he is trying to get from you. I am not sure if he is the only one of his kind. The very essence of him is to depend upon Heaven's will.

Sec. 2. Match in Judo

In June 1941, he participated in the war against Germany and his experiences have been the subject of many books and films. He was a hero of the war and a member of the Order of the Patriotic War. He was also a member of the Order of the Motherland Heroine. He was a member of the Order of the Patriotic War. He was a member of the Order of the Motherland Heroine. He was a member of the Order of the Patriotic War. He was a member of the Order of the Motherland Heroine.

In and by or Negative and Positive etc. These mental features seemingly expressed as in the high mutual reaction and mutual intercourse and endurance due to preponderance will give rise to mobility in action.

In a match, if a contestant thinks of some technique to try in his movement, his action is detected not only by the latter and will cause his failure. This is because his idea is fixed on one point, which hinders his freedom. To render the opponent's mind susceptible to this case, a player should reach opportunity for an action, and should obtain the result not to be repentant.

Right as is no but a negative mentality is a power. But as once an experience are kept, the above awakening to the life of nature will afford you the basis of Judo action and it will be Judo secret. Thus, you will understand the path bringing up and developing Greater Life dominating the universe is in accordance with this.

Sec. 2. Five Essential Points

Explanation: of the theory and quality of Judo has so far been given. But such is accompanied by practical work and such facts are not be properly displayed unless applied with spirit and action facts. The essence is epitomized as follows.

Essential Principles of Judo Tricks

Pliable action of mind and physique surpass stiffness and hardness.

Question In Chapter Section of the text "True spirit of Judo is not to be the gentle and dignified free spirit which exists deep in the nature character of the Japanese people. Very free spirit is entirely different from weakness self-conceit or selfishness. It must be not resistant. Truthful and able to apprehensible situations."

Explanation An explanation here and there, the gist of Judo trick or principle action. It can be one only. The word is a rule, however never means weakness, something like free broadmindedness or adaptability which is not the true meaning. The gist of Judo is to find the original character of the man, of the ever growing nature and to personify true freedom of thought or action.

2. To display best vitality in the worst plight

Question In Chapter 2 and Section 3 is quoted "Special characteristic of Judo having freedom originates in free and pliable mental and physical condition will easily change an emergency and let you go ahead or work according to time and circumstance. Thus can do a variety of facts for eradicating emergency."

Explanation A danger is apt to be engendered unforeseenly and in such a case the worst plight will show itself. Judo should present its most substantial meaning in case of such Judo specially is in the worst situation detecting the opponent's guarded point of attack, or changing your own plan at a time to enable the opponent to attack and easily oppress him instead.

a master should do his utmost and nothing else. The above-mentioned is explained as under seven points.

1. No falsehood in mind.

Falsehood in you will give the opponent an attacking chance. As fists to be decided in an instant action should be exact and precise, and actions of no margin.

2. Don't lose self-confidence.

In fact, this is the other phase of the Point 1. A chance to let your trick is not to obtain never to be regarded as by the thoughtless action.

3. Adjust your posture.

The posture in Judo might be so very marginal, so can change in a fraction of a second. Essence of life is in truth. Nature is ever unchanging in essence, such as moon, sun, and if a man can find himself in it, he is able to act most freely.

4. Be swift.

The center of gravity is lower the more rest of body in the center of gravity is higher the more motion. State of keeping body in the center of gravity is lost the body will be very unbalanced. So always fix your mind and keep your body light and move quickly when needed, displace the center of gravity so motion will be lost. If is changed in the opponent.

5. Utilize your strength infinitely.

The joint use of combined strength with the quicker movement of body should always be noted. If you are a cut off of a machine gear, does not mean the end of a feat. The joint use of strength. Aken wage and what is called strength and motion in the form of strength and motion but the useless repeated motion where path is. In such an action you must supply infinite energy of force.

6. Don't discontinue training.

The foregoing way of training cannot be accomplished in a short time. Since fists are to be mastered by a kind of self-training, so training should not be neglected. Doing what you comprehend only as the first step for you to advance with a bright hope you will be able to go along with fresh and eternal life.

7. Culture yourself.

To break the barrier of your own self is only to mind's boundary around you and you will lose freedom. If you can efface yourself in face of an event, you will be very able to judge and understand truth, and in a flash you can detect the weak point of the opponent and easily put him under control. Though the above-mentioned may seem a vague reasoning yet when you appreciate this text it is the end of the first stage of your culture and at the same time is the starting point from which endless development will be possible.

Sec 4. Trick

This section treats the essence of Judo technique and the feints themselves and manner will concretely be explained later.

1. Movement of Body

Movement of body here means the basic movement of body which forms the basis of all technique and well-mannered movements and it should be learned and acquired in early training and the teacher should be especially careful to teach how to move the body gently and swiftly and how to utilize it when needed.

The various ways of motion were not particularly contrived out but rather evolved as a result of the fact that they were found to be effective and that it is in common sense that such meaning exists.

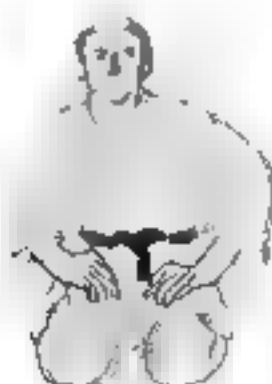
The movement of body suggested here must not imply the form of feint but it will give you a general idea of the essence of the technique.

2. Adaptability

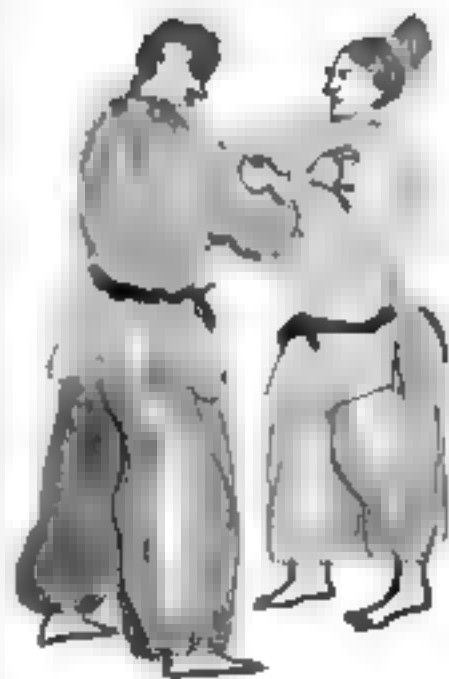
Anybody who makes the feint in a hurry is bound when suddenly a pretence you are your opponent will be a good one and when the mind slackens you will surely be defeated.

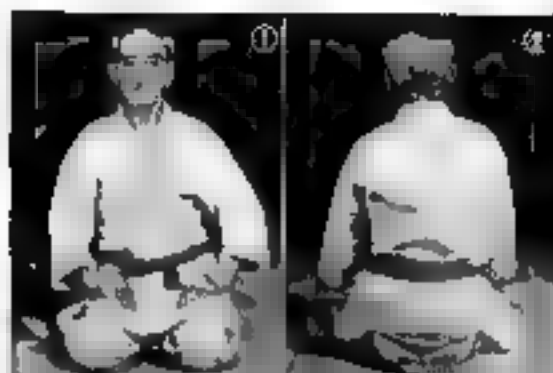
When you are in a position you should always stay in his front to avoid being taken from behind but you should not expose yourself. In an attack in a feint you should not wait for the attack and then you will be in a bad position. It is a matter of degree but of course the very quick or the rapid the performance. As soon as you change your position and he is surprised and then you change of position and you will perform your feint to defeat him. This is "Obi" or returning.

Movement of body and technique show themselves in a variety of forms both defense and attack and they are all of the same nature and advantage. They are all considered as one and the fact that a common is a secret feint of Judo.



HINTS BEFORE TRAINING TRICKS





Chapter 1. Spirit in Saluting

Saluting is a show of respect and respect is a good manner that constitutes the basis of social living with a higher order.

A way of promoting harmony in life is training facts and eschewing words and ones with salutation.

There are two kinds of salutation: one is a z and the other is and big.

Section 1. Right Way of Sitting

To begin with right way of sitting should be explained.

As illustrated in Fig. 2, the big toes are put together almost facing one to the other and the space of the toes, the heels, the knees, the body is kept upright with both hands placed lightly on the thighs and then face to face each other. In this posture, strength is maintained in the lower abdomen and the joints of the limbs are prepared for generating light and agile spirit.

Section 2. Sitz Saluting

With the above posture in mind as shown in Figs. 3 and 4, both hands are at front ends of knees, palms make some margin and

finger-tips lowering slightly inside this is the right way. But in this situation shifting from standing posture space between you and the opponent is about one meter and a half. In natural and right posture put your knees caps on the mat one by one so that your knees feel the heels of our toes upright with big toes folding together. Then bend down the upper half of body with the hands set on the mat like Figs. 3 and 4.

Section 3. Stand Saluting

Stand situation is shown in the Figs. 7 and 8. (space about 2 meters) turning your opponent's eyes and bending upper half of body (within about 30 degrees) with natural posture.

*Fig. 10 is the drawing of the situation of the



Chapter 2. Posture

Postures are classified into natural posture (Shizenritsu) and self-defense posture (Jigotai), which are subdivided as follows.

Natural Posture (Shizenritsu)	Natural Proper Posture (Shizen Hontai)
	Right-side Natural Posture (Migi Shizenritsu)
	Left-side Natural Posture (Hidari Shizenritsu)
Self-defense Posture (Jigotai)	Fundamental Self-defense Posture (Jigo Hontai)
	Right-side Self-defense posture (Migi Jigotai)
	Left-side Self-defense Posture (Hidari Jigotai)

Natural Posture

Section 1. Natural Proper Posture

(Shizen Hontai)

Natural and proper posture is the most fundamental and important and moreover as shown in Fig. (1) it is a reasonable and easy posture which is a natural expression of human body.

In details this explains the feet are apart, shoulders and joints of knees and waist not stiffened. In this posture your mind is free from anything and you are ready to vary your position freely and from this posture stem out many kinds of posture.

Section 2. Right-side Natural Posture

(Migi Shizenritsu)

Right side natural posture is to stand as shown in Fig. (2) with right foot a step forward or left foot a step backward and advance your weight bending the body a little backward. In this posture, you grip an opponent's middle part of right sleeve with the left hand and his left in all with the right.

Section 3. Left-side Natural Posture

(Hidari Shizenritsu)

This is a posture in which you stand as shown in Fig. (3) with your left foot a step forward or right foot a step backward and advance your weight bending your body backward. Extreme postures of the above are called respectively the right-side posture and the left-side posture.



Self-defense Posture

In order to win a victory in free-play (randori) match, you should do your best adapting yourself to change of postures.

In other words, manage yourself sometimes like a butterfly lightly enough to attack the opponent's weak point and at next chance hold an advantageous position overpowering your weight like a huge rock nor overcome an disadvantageous position.



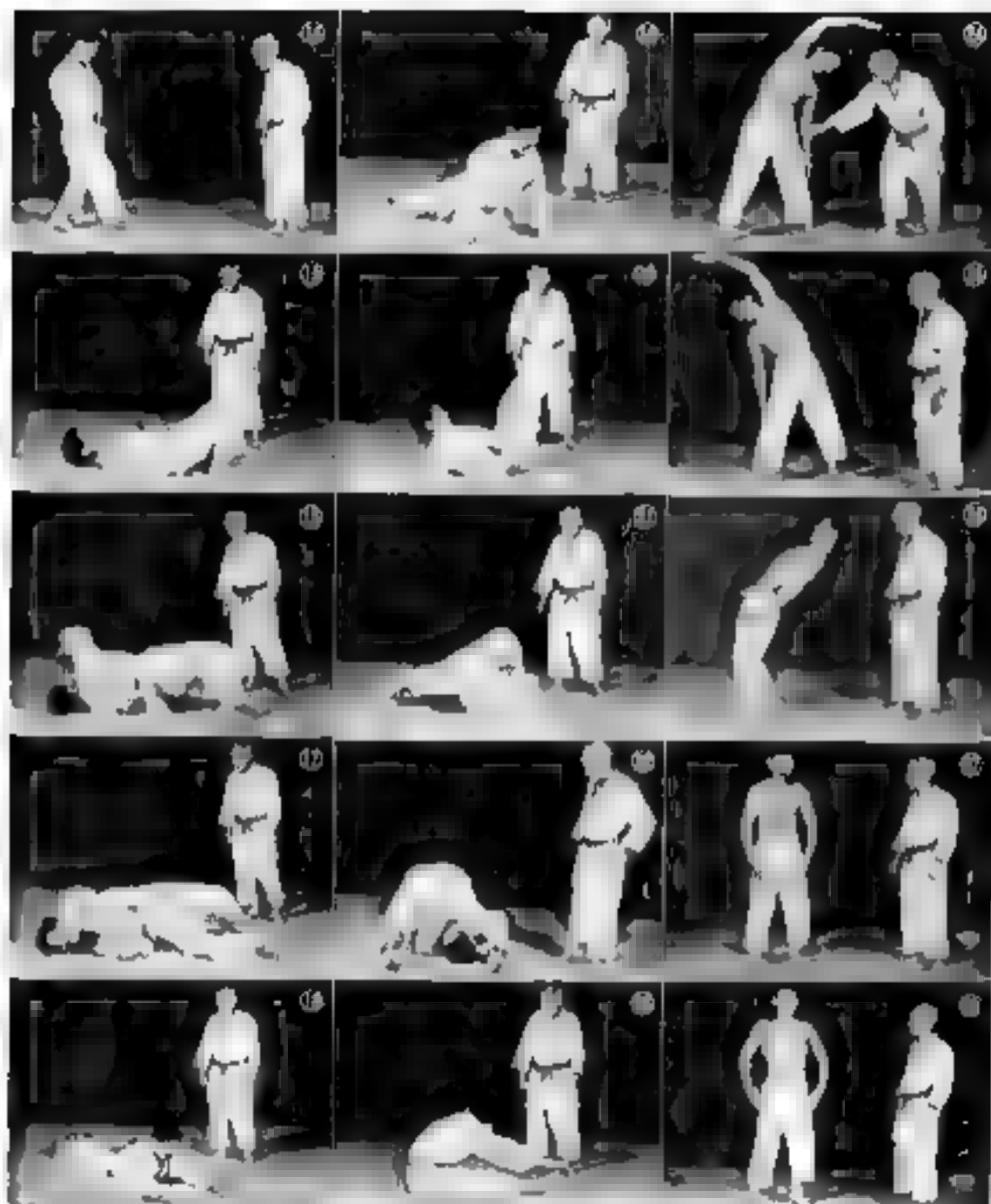
Chapter 3 Preparatory and Final Training

When after a number of days of training, the student has become accustomed to the movements, the instructor should change the position of the student, and the student should perform the change.

When the student has become accustomed to the movements, the instructor should change the position of the student, and the student should perform the change.

Preparatory Training

1. + Bending and stretching of arms.
2. + Bending and stretching of legs.
3. + Bending and stretching of the body.
4. + Bending and stretching of the head.
5. + Bending and stretching of the neck.
6. + Bending and stretching of the shoulders.
7. + Bending and stretching of the hips.
8. + Bending and stretching of the knees.
9. + Bending and stretching of the ankles.
10. + Bending and stretching of the feet.
11. + Bending and stretching of the hands.
12. + Bending and stretching of the fingers.
13. + Bending and stretching of the toes.



20 & 21 Exercise of not crawling. The
 is repeated with a set of one who
 is under a synchronize pair of hands with
 feet

22 & 23 Kuma on the back
 24 & 25 Kuma exercise
 26 & 27 Bending and stretching on
 one

Twisting the lower part of body if

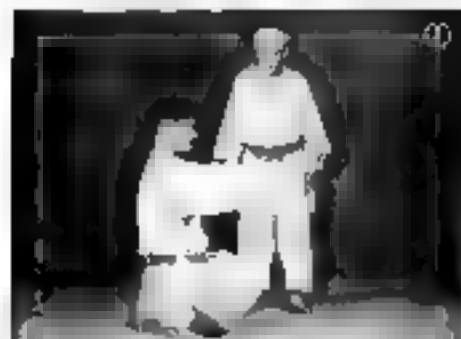
standing and stretching on the back

28 Bending and stretching in a posture

Final Training

29 & 30 Stretching right side part of
 body

31 & 32 Stretching on
 33 & 34 Stretching



Above five pictures show
back-draw body protection

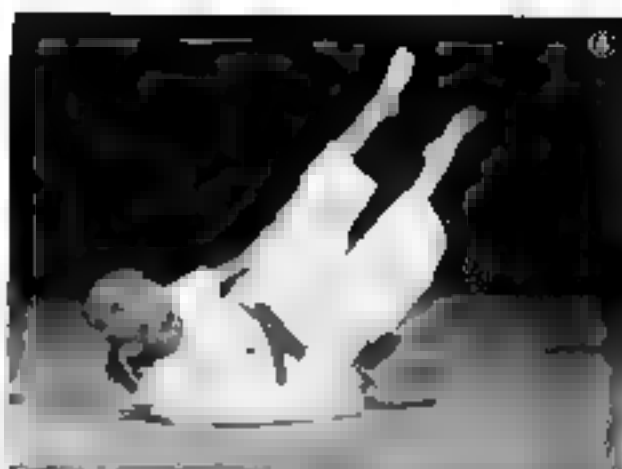


Fig. 6 shows right-side body protection.
Fig. 7 shows left-side body protection



Good example When a learner
falls down, he looks at the floor,
not instead of looking at his
finger tips.

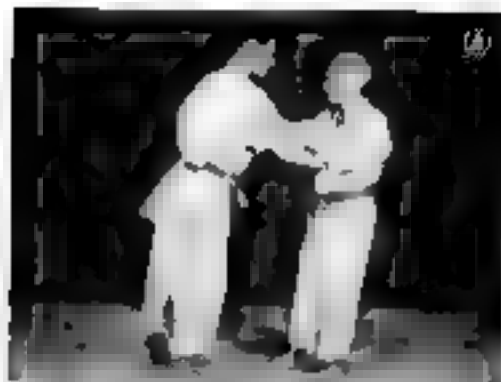


Figure 1. *Kan-ya*

Each man is in a low stance.

The opponent's weight is set out in front of his small toe. He is in a low stance and the opponent is in a low stance.

Kan-ya and *Kan-ya*

Let each man break down.

The opponent's weight is set in front of his small toe of his left foot and his right leg is in a low stance.

Kan-ya and *Kan-ya*

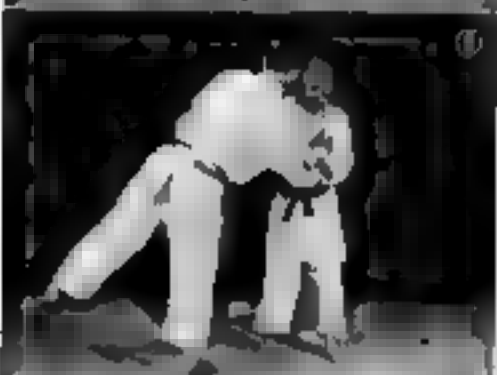
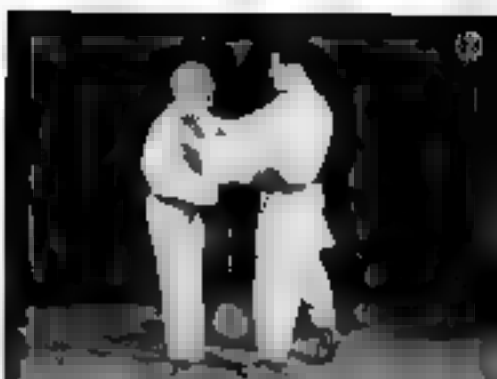
Let each man break down.

The opponent's weight is removed from the corner of his right knee and he is in a low stance and his left leg is in a low stance.

Kan-ya and *Kan-ya*

Let each man break down.

The opponent's weight is removed from the



opponent's weight is set in front of his small toe of his left foot and his right leg is in a low stance.

Kan-ya and *Kan-ya* Right side break down.

The opponent's weight is set in the outside of his right foot and his left leg is lifted.

Kan-ya and *Kan-ya* Left side break down.

The opponent's weight is set in the inside of his right foot and his left leg is lifted. Therefore, when entering in a low stance, you must express a form nearest this break-down. For instance, a break-down to be entered in the right foot corner.

It is break-down a mastered technique similar to *okasuri* and *okasuri* technique. *Tamari* *Uchi* *Uchi* and *Hara* *gashu* are also expressions of these are like the *okasuri*.

Chapter 5. Meaning of Free-paly Training

The player should not make light of free exercise. Only using your opponent you may shake his spirit and derivate him of his various postures. And exquisite skill will be displayed by using tricks and true techniques by turns. Such a difference between you and your opponent is nothing but the accumulated results of daily efforts and training. Here exists the key to entering into "Machi" or way from "Jutsu" or technique and the importance of free exercise will be recognized at the time.

In free exercise it is most necessary and important to win victory, performing various and successive variation such as either to show some form convenient for applying other techniques or entering into some other forms for turning to other techniques.

Chapter 6. Meaning of Form (or Kata)

A form is the way to express victory and defeat under a previous mutual consent of attack and defense and its significance lies in entering serious spirit based on the practice of right idea in technique.

Chapter 7. Factor in Mastery

We often hear a player says that I must defeat the opponent in the right condition or can defeat him because I am in right posture, but from my experience it may be rightly said that we should restore and change righteous condition the moment when the opponent is thrown down. Japanese proverbs go "You can't catch a fox's cub unless you dare to step into its cave" or "No venture and no gain" or "Risk all and gain a". With

such an attitude and state of mind you should attack in a lightning swiftness. He cannot you think it a chance. Here comes a mind in perfect harmony with body and you can get the key to the divine secret.

Chapter 8. *Isukuri* and *Kake*

Synchronization of hands, feet and waist

Isukuri is to drive the opponent of his center of balance, induce him to unstable posture. *Kake* is to apply the opponent's posture a technique you formed.

Furthermore, to train yourself means that you put yourself in a posture advantageous to apply a technique to the opponent whose posture is broken.

Mentoring a momentary will and shun aimless motion, you may think the hands, feet and waist act orderly in succession. At fundamentally speaking *Isukuri* precedes *Kake* at any time. And you should not forget that it is most important to synchronize with the motion of hands, feet and waist in perfect synchrony.

Chapter 9. Chance and Way to Apply Technique

It is quite natural that you should apply a technique the moment when the opponent reveals a broken form, but it is more important to read, while breaking down, the opponent's intention quickly and apply a technique the moment just before his broken form is revealed. Because the moment both you and the opponent meet in contact is when his posture is broken. Then the opponent lacks variation as he case admits of no minute he wears *Isukuri* and *Kake*.

In its actual free exercise for the opponent *Kake* and *Isukuri* are important to induce him to begin an action according to your motion and to make break down and *Isukuri*. An unmovable posture is apt to be betrayed

Chapter 10. Theory of Game

The object of victory and defeat in Judo is greater when a player has punished the other - the extent his fighter loses his right to carry his in fight should be used upon seriousness - because of seriousness the player resorts to the best method and way imaginable, and nobody's weapons must will be cultivated.

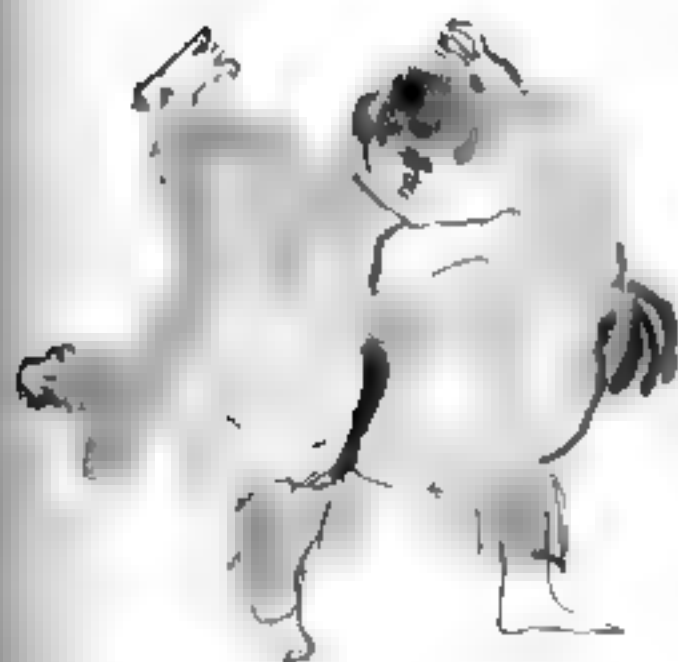
Judo regulation in free exercise divides victory and defeat from the view point of seriousness. For instance, defeat is decided by a throwing technique when a player is thrown on the back or by a control force or when he falls by a necklock technique, or the condition of asphyxiation or when his joints are sprained or dislocated by an inverse technique or when he acknowledges surrender or complete loss heartily.

A *Uchi mata* is a strangulation technique (*Uchi mata*) is short of seriousness, but it indicates no doubt that this is a step to seriousness in game.

Uchi mata vital and neck (kick) is one of the most serious techniques by which you can win a victory rendering the opponent hurt or suffocated by kicking, twisting and hitting vital according to necessity with your hands, feet, elbow, knees or the side of your palm, shoulder or head.



FIVE PRINCIPLES



The First Principle



The point of foot sweeping is to strengthen and lighten up the knee especially the inner knee, and to make the whole form something like the dropper. Then not only the strength is improved, but that coming from the entire body through the waist will be focused on the knee and heel.

1. Description

Acknowledgments

444

[illegible][illegible][illegible][illegible][illegible]

f. ruf.

[illegible]

7. In the whole country, the first time
 a child is ever taken to the hospital and
 admitted, whether it is for an accident or
 any other kind of emergency, the first
 experience is that of a very warm and
 friendly staff.



6. *Tsurigashi*

Wrist-grasp

Uchi

His feet double and his opponent's arm set in. Then his foot pivots as if to jump and he strikes with wrist-grasp. Then with a long step he draws him back. He makes a dash at him, lunging and then lunging a second time.

On lunging you grab the opponent's arm with both hands, stretching as you are while at the same time he comes forward. He will not be able to move. His lunging is advantageous in a fighting situation. Your opponent and he walk in a line.

Practice

in his self-made posture you break his opponent's towards the right from his side. One sets his left foot so as to attack.

This movement will bring forward a by striking straight with your right arm with which you grasp his sleeve or he is moving in and will step forwards. Then put your right



7 Taiotoshi Body Is $\frac{1}{2}$

Gist

For instance, you meet the opponent's waist, he right $\frac{1}{2}$ corner set $\frac{1}{2}$ he weight is set on his right $\frac{1}{2}$ and return your left foot so that you body is in just somewhat to the left. Then advance your right foot towards the on side of his right foot so as your right $\frac{1}{2}$ almost contact at him, pull him down with your both hands in such a way that the opponent draws a semi-circle, returning your right foot.

Practice

Meet you and the opponent at a $\frac{1}{2}$ in a $\frac{1}{2}$ natural posture while breaking your opponent's elbow towards his right rear corner. You return your left foot so that you body is on the left side. Then as soon as you step your right foot towards the outside of the top of his right foot, accompanied by the twisting motion of your body, you pull him with your right hand in such a manner as if hanging and pulling him then put him down towards the left rear corner, synchronizing the motion with your left hand pulling him down.

If he thinks never use the opponent's feet comes round to your left front which is a chance you apply his technique in the case of lifting his motion to your back you

hang up that up war - it can corner
 getting enough to make your hand-
 time when you reach your hand it is
 and the your wrist twisted and the
 right hand - the inside of a right foot to
 and can feel as an upper leg region is not
 then the motion can catch the upper
 region of your foot you will find down
 toward the left front corner as is the
 way to the incoming hand

The hands are up raise the opponent steps
 forward either induced by your motion or it
 is a stepping off when he is leaning forward
 you step the opponent lifting him the

Goal

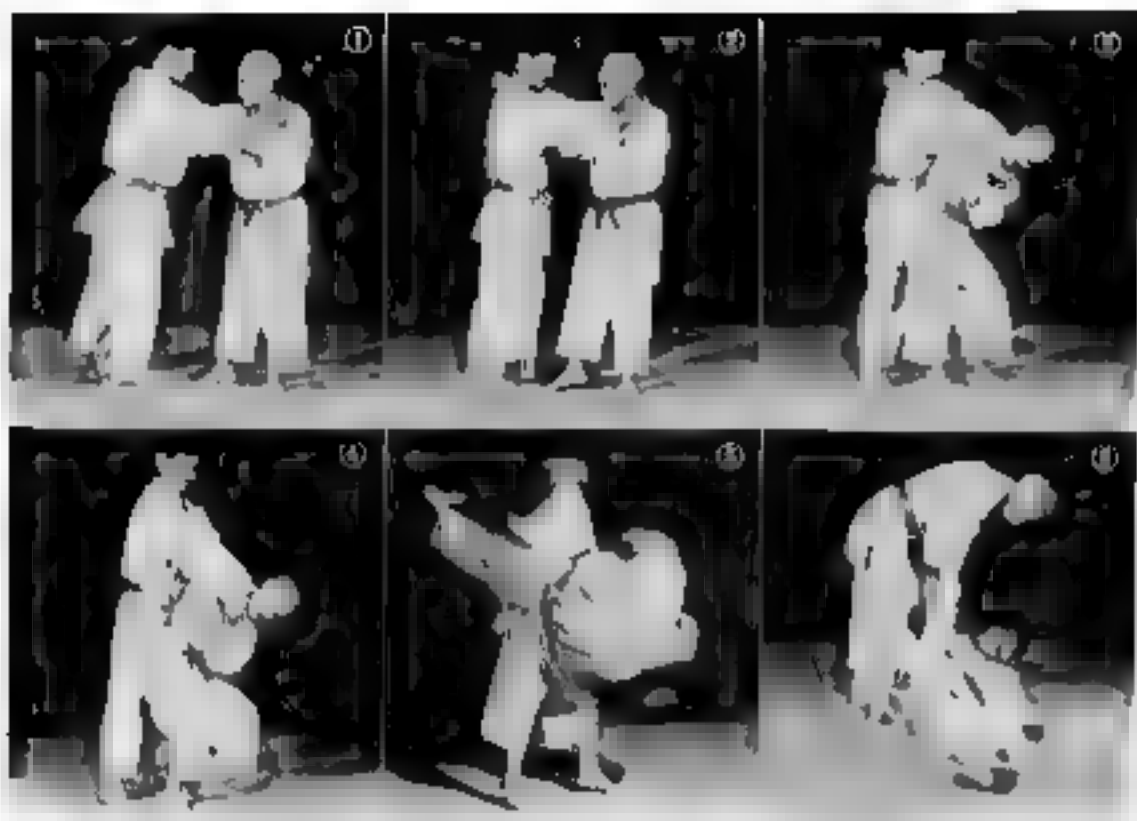
It is important to manage your foot in
 hanging and keeping him close - you must
 keep him a while rolling him down. At
 the same time motion of your right hand
 should be synchronized with but not the left
 hand

The opponent prepares for a big push
 means a step back when he is in a
 step forward

Caution

If you do not raise your hand grasping the
 opponent's neck after it has a quick
 back you will not be able to step off
 to the right you will step out from before
 the opponent - the opponent's body is
 present in which he could accomplish
 the object of the military your foot can be
 swept





В. Түмәкәнтәев

Figure 1

[illegible]

Practice

On the right on an unstable value for
or ask the opponent to defend his right to
to find a way out right on an attacking his back
and he tries to secure his stability as a
moving his feet.

ኢትዮጵያ በጥቅምት ፳፻፲፱ ዓ.ም. በጋራ ምክር ቤቱ ለፍጥነት ምርመራ ማስፈጸም ጀመረች።

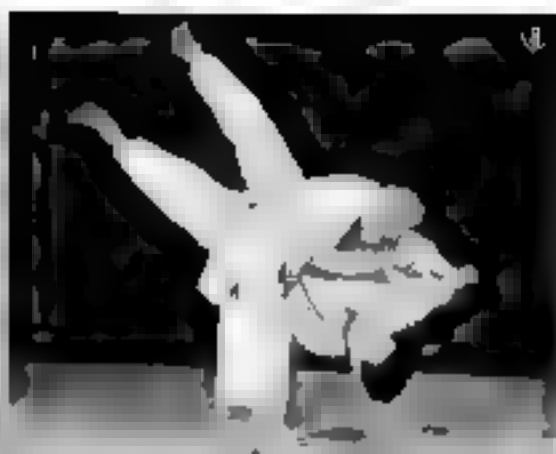
וְהָיָה כִּי יִשְׁמַע ה' אֶת-קוֹלְךָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-פְּשָׁעֶיךָ וְיִשְׁכַּח אֶת-כָּל-מִצְוֹתֶיךָ אֲשֶׁר עָשִׂיתָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-פְּשָׁעֶיךָ וְיִשְׁכַּח אֶת-כָּל-מִצְוֹתֶיךָ אֲשֶׁר עָשִׂיתָ וְיִשְׁכַּח אֶת-כָּל-עֲוֹנוֹתֶיךָ וְיִשְׁכַּח אֶת-כָּל-פְּשָׁעֶיךָ וְיִשְׁכַּח אֶת-כָּל-מִצְוֹתֶיךָ אֲשֶׁר עָשִׂיתָ

A. Has your passport become very expensive to obtain and extend it is costly in the level of your nation. High or does it require you to pay a large sum of money to obtain it? Being born in one of our countries with your family on living and right street enough, you're making the situation with the passport is not a good one for you and to fix this, it's better than other ways that is better if you can.

I be ashamed to allow his feet to touch
 hands must not allow him make the duty
 of want and all And if you lower my
 ways and to him in your will know him
 down at the spot

Here some more are explained as to the way things will be done.

[illegible]



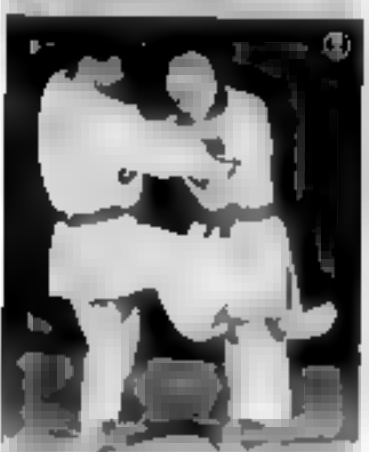
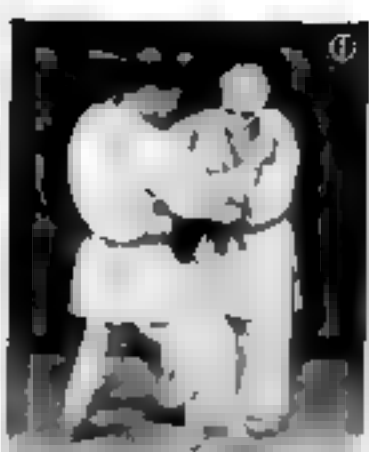
momentum of waist motions draw him
 in. When with side he spins up and
 with the motion of the left hand he
 motions when you come past a switch
 with the motion when the waist just
 switches. The stepping is as we with our
 hand in a foot - ingot.

Caution

Believing his technique superior to
 an opponent, something cocky or angry
 is not a good player, just to get his
 reins entered when he oppoite it is something
 - kama - on the line. His wrong
 posture seems up a horse is different
 is quite with a lot of it so a horse
 and naturally the player - feel when

For his quick handling the opponent will
 all up with one intense and when
 with his back and up of his rear
 on it being the aged in him with
 techniques.



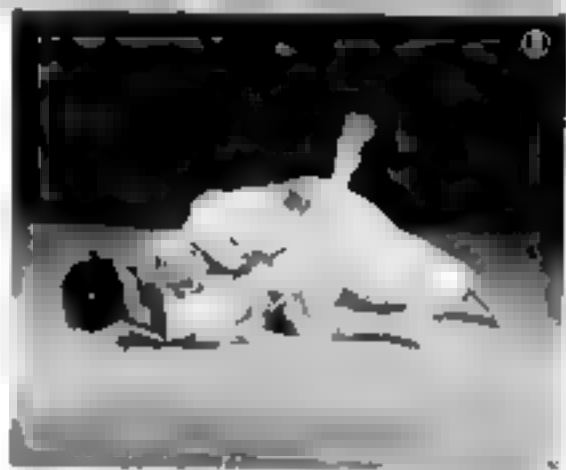


Go!

This is not lifting up or pulling out the case of a rear exterior leg, but it is by the technique that you push down the opponent's foot so the opponent will relax a strength and use must add carefully and control the strength of your foot to make lower motion.

Caution

Remember to use and put the foot side straight, you are sometimes not using it. If this use can may be broken, a big opponent's technique, such as *Uchi-mawashi*, *Uchi-mawashi*, *Uchi-mawashi*, or *Uchi-mawashi* using your foot when it is to be a scope up.



Remarks

Though we must all a little, strong and from the side there, he knows a effective technique, *Uchi-mawashi*, *Uchi-mawashi*, *Uchi-mawashi*, or *Uchi-mawashi* using the a variety of foot and *Uchi-mawashi*. The a little side of keep, you can keep and for the opponent who advances it, so you which he thought it is a little, strong and from the side of his foot is *Uchi-mawashi*, *Uchi-mawashi*, *Uchi-mawashi*, or *Uchi-mawashi*.



10. *Koshiguruma* Water wheel (right)

Goal

Entangling the opponent's neck with the hands and pushing forward with the feet so the opponent is forced to grow him down, engaging you with as much as the water mill were a turning round.

Practice

When you and the opponent are in the high side (right) posture, lie him in the high side, then moving his right side and leave up round the right knee. At the same time together with the swinging of the

only embrace his neck deep, stepping your right foot outside of his right foot, your toes are somewhat the left. Draw round near the left foot to the inside of his right foot so as his is in the same direction with yours. Push in your waist so deep as it is out of his body. Bring your rear waist close to the right-side abdomen of him. Then engage powerfully your twisting hand and the left hand drawing, and throw him down with your waist swinging (Right + 5 see page 65).

This is applicable too, when the opponent is in an ordinary self-protecting or a right self-protecting posture, either on the right or the left side. In his case, you must float him so as he is compelled to keep his stability on either of both feet. Your right foot is in the inner side of his right foot and your left foot goes round according to the right foot movement with the waist however giving no much space; the aim is that the dynamic involvement engendered by the inner circle cannot help out on the outer circle along the inner circle. This break him down as if twisting him (Left 1 3 see page 65).

When both are in a natural posture and you break him in the right-side rear corner, the opponent will step forward. This is a chance to apply his technique. He in such a posture he is prone to make an inner action, making the motion of left movement so you must be quick in drawing and twisting hands.

Get

Here it is important to display the sufficient action of drawing and twisting hands.

Caution

For instance, in a self-protecting posture unless effecting the floating the opponent just in front your balance will be apt to be broken. Take care not to fall upon him when he is broken down.

11. *Kasotogan* (Minor exterior reaping)

Get See cuts on Page 67)

This is to break the opponent either in the right side or the left side corner by forming your feet sickle like, as it were, reaping the grass at the root. When reaping, your strength at the sickle-formed foot will abridge him to keep his stability by the heel. Then you will throw him down by reaping his upper heel from the inner side.

Practice

When you and the opponent are in grips in the right side natural posture you are to break him in the right side rear corner by moving your left foot to the outer side of his right foot with your right hand pushing on and the left hand drawing in. The same motion according to your movement your right foot must approach nearer to the outer side of his right foot up, and your body is directed to the right side. And your left foot must be corner sickle like. Put it softly on the upper heel from the outer side. Together with the action of breaking him down in the rear corner you will reap and throw him down quickly along the opponent's right foot direction 4 5. This technique is applicable at the moment when his outer stability is not yet fixed as he advances to the front. Further, when he is either in a right side or left side self-protecting posture this technique is easily applicable. Because in this posture the stability is lowered, and lacks variation of motion. So, move your body as lightly as possible, and reap him as suggested above by drawing him in with both hands according to the circulating movement (Left 1 3).

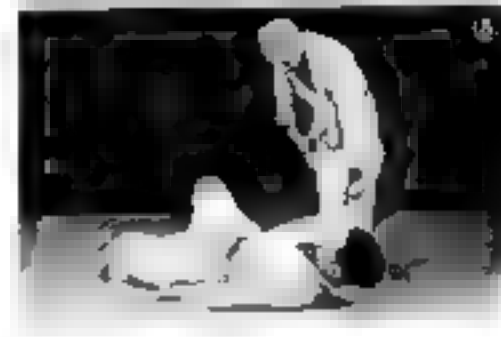
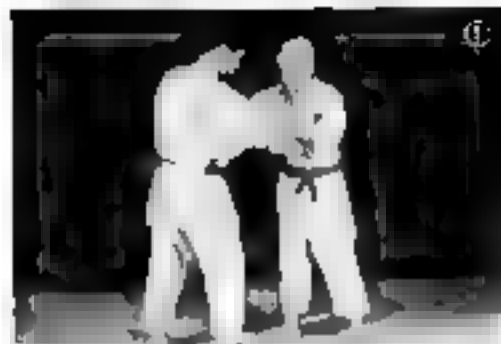
Get

In the above case, you must break him so as he keeps the bodily weight on the rear heels. Thus you must bear in mind as important in practice of this technique.



Caution

As mentioned above, his technique is to rear, if weight, so this is so to speak to rear and draw in. Accordingly you must not use this if he foot sweeping or he can use it. You may suppose that the more the body weight is upon the supporting leg the better is the situation and you are not with a weight. It so unexpectedly more strength will be required. He is one of his



12. Ogoshi Major wa st

Gai

This is to throw down the opponent as if grasping a tree by the top of his waist by power abdomen.

Practice

In practice it will take about 10 minutes. You are going to push your right hand to his neck and he will do enough to stop you while standing to feel the action. Then he will withdraw his weight backward, shifting his axis forward. It is to start while lifting him by right power on waist and your waist close to his abdomen or the power is shifted with your foot to the inner side of his foot. Not after he shifts to the inner side of his right foot. As it moves forward, then stretching the knee and let him fall. Also throw him down by twisting your waist. 4. Lifting this opponent set right foot's connection back up and he will have lifting him by without shaking or strength then put him down by twisting your waist. When both are at a right side set protecting yourself you draw back your right foot and lift while stretching and bring in your foot forward and lift him. or in the case protecting you are in your foot. Now you start with drawing your right foot backward to the left side. Then the opponent will advance his left foot either right or left it is order. Keep stability as distant without shaking he draw his hand apply this technique with he feeling of lifting him up 1, 2.

Gai

Induce his legs one ahead and another back to be in a line and lift him in as he is forced. Keep stability on top of him. Then while brushing his hand his back either through his back left or the right you will apply this technique by putting him on your waist.





Figure 13-1

When the opponent is in the crouched position, the person in the light-colored gi should be in a crouched position, with the right foot to the left side, the left foot to the right side, and the right hand to the left side. The person in the light-colored gi should be in a crouched position, with the right foot to the left side, the left foot to the right side, and the right hand to the left side. The person in the light-colored gi should be in a crouched position, with the right foot to the left side, the left foot to the right side, and the right hand to the left side.

13. Seionage (Overshoulder throwing)

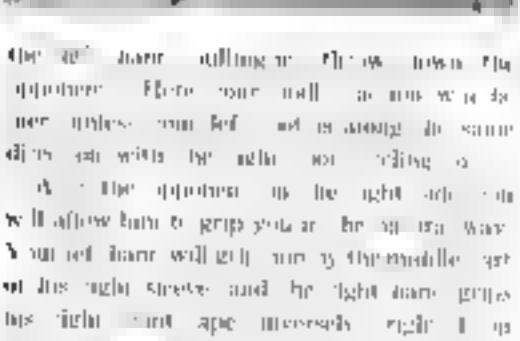
Get into the position.

This is a good technique for a small and slender person. The person in the light-colored gi should be in a crouched position, with the right foot to the left side, the left foot to the right side, and the right hand to the left side. The person in the light-colored gi should be in a crouched position, with the right foot to the left side, the left foot to the right side, and the right hand to the left side.

Practice

When both are in the right side position, the person in the light-colored gi should be in a crouched position, with the right foot to the left side, the left foot to the right side, and the right hand to the left side. The person in the light-colored gi should be in a crouched position, with the right foot to the left side, the left foot to the right side, and the right hand to the left side. The person in the light-colored gi should be in a crouched position, with the right foot to the left side, the left foot to the right side, and the right hand to the left side.

When both are in the right side position, the person in the light-colored gi should be in a crouched position, with the right foot to the left side, the left foot to the right side, and the right hand to the left side. The person in the light-colored gi should be in a crouched position, with the right foot to the left side, the left foot to the right side, and the right hand to the left side. The person in the light-colored gi should be in a crouched position, with the right foot to the left side, the left foot to the right side, and the right hand to the left side.

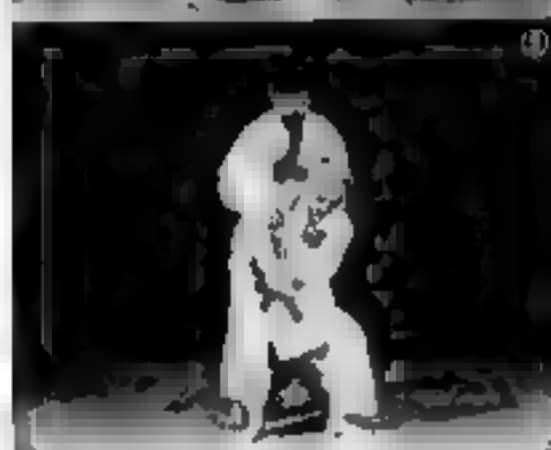


the left hand pulling in. Throw down the opponent. Here your wall is now with your right hand. Your left hand is always in same direction with the right hand pulling in.

At the moment of the right hand you will allow him to grip you at the square way. Your left hand will grip him by the middle part of his right sleeve and the right hand grips his right wrist and arm intensely right to his knee. Place your right foot near the inner side of his right leg while holding him. At the front corner draw your left foot deep to his feet in touch with his feet according to the movement of drawing your waist close much with a lower abdomen etc. This instant seem he is close to swinging. Also swinging waist is made in a ring with the left hand pulling, draw him under



He will not pull him down in such a way as to throw him to the ground according to the springing of ways. When both are in the right of each other as before, if the opponent is in a good position and comes out, his left foot will be open to the left. He knowing it may take advantage of corner and right side need draw nearer to the right foot too. When you have not taken the time to push him. So when dealing with such a man, catch him with your own left hand, then your right is the master. He will have a right side at an angle to you, such as with your right shoulder or even at him by your sleeve. Catch him up, so as to slight, however, you will not pull him down to the ground. He will not move back, but he keeps his right side open to you. You may move forward, he will not move him with his left foot.

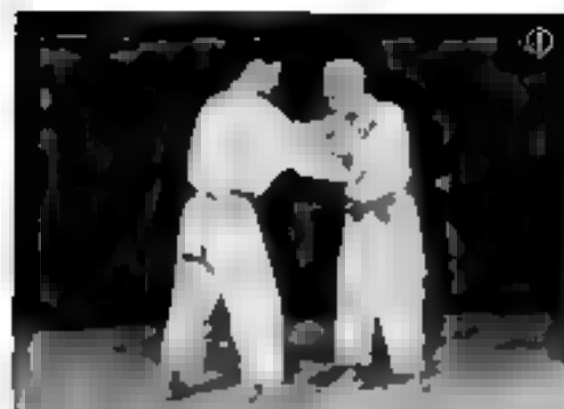


Gift

It is a gift that you should not see anything in equipment or quick winning it was, and has to know him close to the winning way with out losing his mind.

Caution

There is a fear of your heart, keep it closed behind so do not give the master out of the equipment, and the nature of your mind. At this time, however, his sleeve is in within and he cannot go with his right side. This technique is to catch the man's center so you are able to be the first to move on. Therefore, a good man, break the him. Breaking is a throw him down over the shoulder, as can be seen in the shoulder turn of his foot, you must be a gift. When to apply this technique, holding the upper of bending the elbow, unless you enter the going round slowly, he will not be able to get a gift, and sometimes the elbow will go on the ground. So if he can move, he will be able to get a gift.



14 Uchiyari

Major anterior dragging

Can

The man is pulled down in position of a man the right is pulled on one foot when he stands lowered & opening the feet and

How

The man is pulled down in position of a man the right is pulled on one foot when he stands lowered & opening the feet and

Practice

When with one at grips in the right side of the man the right is pulled on one foot when he stands lowered & opening the feet and

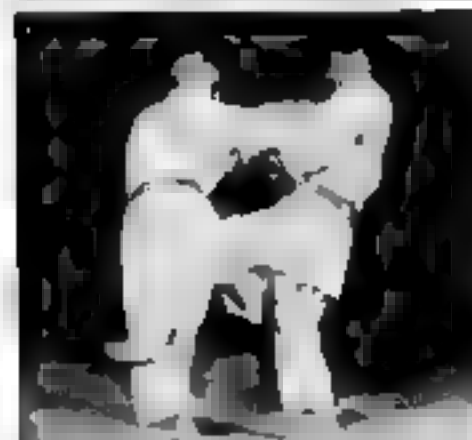
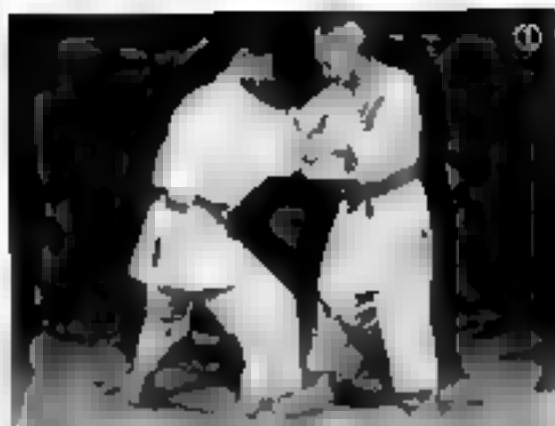
The man is pulled down in position of a man the right is pulled on one foot when he stands lowered & opening the feet and

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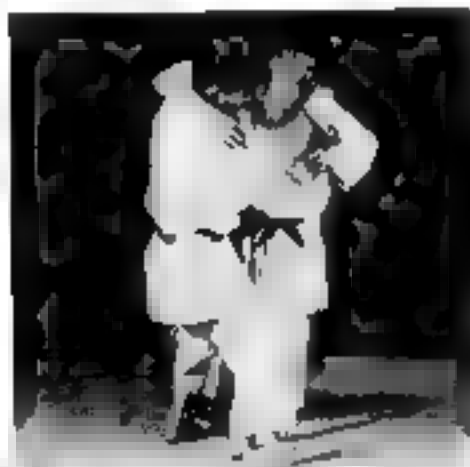
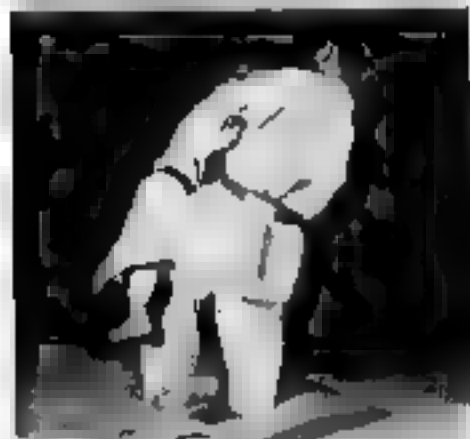
Caution

The man is pulled down in position of a man the right is pulled on one foot when he stands lowered & opening the feet and



him a number of times as long as you are
in sufficient. Beginners are often told
to do this with care. So in pushing of the leg
you must be careful not to let your knee
go sideways.

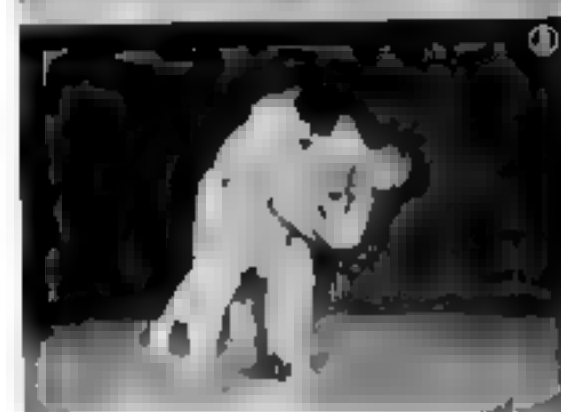
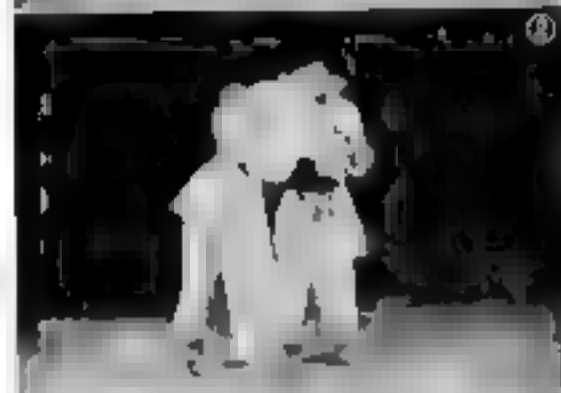
The lower left three photographs show two men
of striking posture the woman when (backlight) in
devil. The upper man of pushing on and on to the
rear with the right hand extending to the opponent's
throat, and the lower left the lower posture seen from
the back. The lower right the player is heading over
the opponent with the right hand around his neck.



Remarks

When both the grips on the right side put in a posture then he goes, they are all in the same way. He opponent in the right side next corner while holding the cage set and he has to consider we. If the technique is against while holding the cage, you might open the legs and withdrawing the right and the left side, withdrawing his left foot and set it forward. And left foot, turning the right side moves his right and then forward in the floating way. If his foot is not set, you should catch it. He goes to the side of his leg, and then next turning so as he will all in the left side. This motion, you he hand comes out, it is of the lower part of his right side elbow sleeve, in right hand, while holding the back, and grows from sleeve, withdrawing with quick motion on his hand. Here, when should be in motion, a chance of his left hand, nothing to go and go by turning away. So, it should be a good way, going down to the right side, and his hand is set. He will move, so, and move, and should be out of the leg, the lower part, goes in, and the hand, he move in a quick or a jump, he move. He will move, so, and move, and should be out of the leg, the lower part, goes in, and the hand, he move in a quick or a jump, he move. He will move, so, and move, and should be out of the leg, the lower part, goes in, and the hand, he move in a quick or a jump, he move.





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Conclusions

[illegible]

Keywords

When you get her out of the hospital
and put her in the hospital again, the
hospital will be the only place where
you can get her out of the hospital.
The hospital will be the only place where
you can get her out of the hospital.
The hospital will be the only place where
you can get her out of the hospital.
The hospital will be the only place where
you can get her out of the hospital.



Caution

Its intention is to make it difficult for the opponent to get a wide grip. So, instead of knees, the feet may sometimes be taken over. Then you must hold your hands very close.

Remarks

Under make the opponent draw nearer at same time. When advancing on the side, it is the left foot side. And it is convenient to hold the upper part of the hand than the hand. Sometimes there is a posture of sending the knee and the hand is some. And, although it is not exterior reason, but it will not prove effective left.

18. Hanegoshi Wrist pushing up

Cost

This is a one technique to throw down the opponent by using the high in his wrist and the arm of the opponent as a lever. It is a very simple technique with which you can throw down a person who is not very strong. It is a very simple technique.

Practice

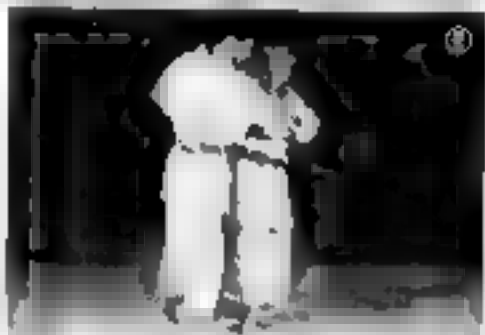
When you are in a position to throw down the opponent, you should use the high in his wrist and the arm of the opponent as a lever. It is a very simple technique with which you can throw down a person who is not very strong. It is a very simple technique. When you are in a position to throw down the opponent, you should use the high in his wrist and the arm of the opponent as a lever. It is a very simple technique with which you can throw down a person who is not very strong. It is a very simple technique.

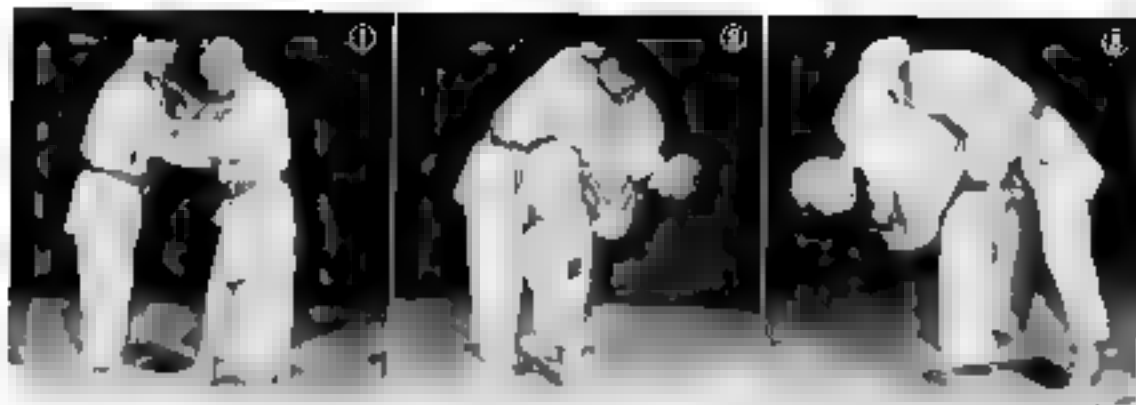
When you are in a position to throw down the opponent, you should use the high in his wrist and the arm of the opponent as a lever. It is a very simple technique with which you can throw down a person who is not very strong. It is a very simple technique. When you are in a position to throw down the opponent, you should use the high in his wrist and the arm of the opponent as a lever. It is a very simple technique with which you can throw down a person who is not very strong. It is a very simple technique.

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Cost

This technique is a very simple one. It is a very simple technique with which you can throw down a person who is not very strong. It is a very simple technique.





19 Hanemakigoshi

Waist pulling up and over

Gai

This is a technique to throw down the opponent. At the very waist, a working point in order to effecting a throw, you will find the center of gravity of the opponent. It is clear to his knees or between a person's knees and the abdominal region of some, who revolves his feet in a clockwise direction.

Practice

At the back side of the right side, the practitioner will be ready to throw the opponent. When the opponent is crouching, he is almost balanced. At this moment, while he is not to draw round away, the right foot is his cut-off. The left leg is at the same time as if extending the front and left limbs of the right hand's gripping. In step 2, the practitioner will draw the opponent's feet and waist in and pull it in a clockwise with his lower abdomen. The upper region of the right knee is the lower part of his right inner thigh with the rushing up, he waves up, down your body and throw him down. The right over the shoulder. Another effect is motion is to rotate the right hand gripping the upper arm.

Draw in, then his right forearm over his head. If the opponent appears not to move, still keeping on the right side, assist in a variety of the left foot to the right, and his left foot by giving continuous strength to the

waist. It is important to maintain that the motion when it is a high right side, the posture is to appear in the waist, but not to advance the right side over forward. Also, you can find the technique will be using the feet and knees not moving, he left foot will move with the waist turning motion.

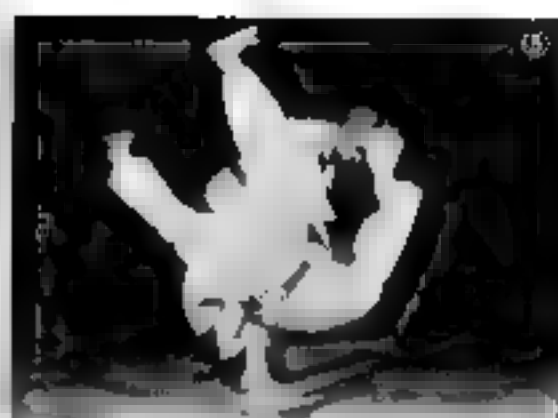
When the opponent is motionless, keep the left leg steady, so that the feet will be able to his left foot, so his left foot is low. The right leg is the right leg, so as the side of the right side is a form of working up, better to pull off the right side of the opponent's feet, his lower abdomen. Then, on a surprise, with a powerful effort, it is a surprise, you will be with the waist rotating.

Gai

It is important to draw into and down as the opponent's right foot, the motion when you draw, the motion to his left foot, it is in synchronizing with the waist, which is a source of rotating motion. However, with the opponent's feet will be forward.

Caution

If the neck is strengthened, the motion when your waist is pulled, there will be the chance to compress your breast. Appropriate to draw, he hand catches the motion when he waist is pulled, in there will be a chance of the waist, some pressure up in the foot being when.

23 *Ashiguruma*

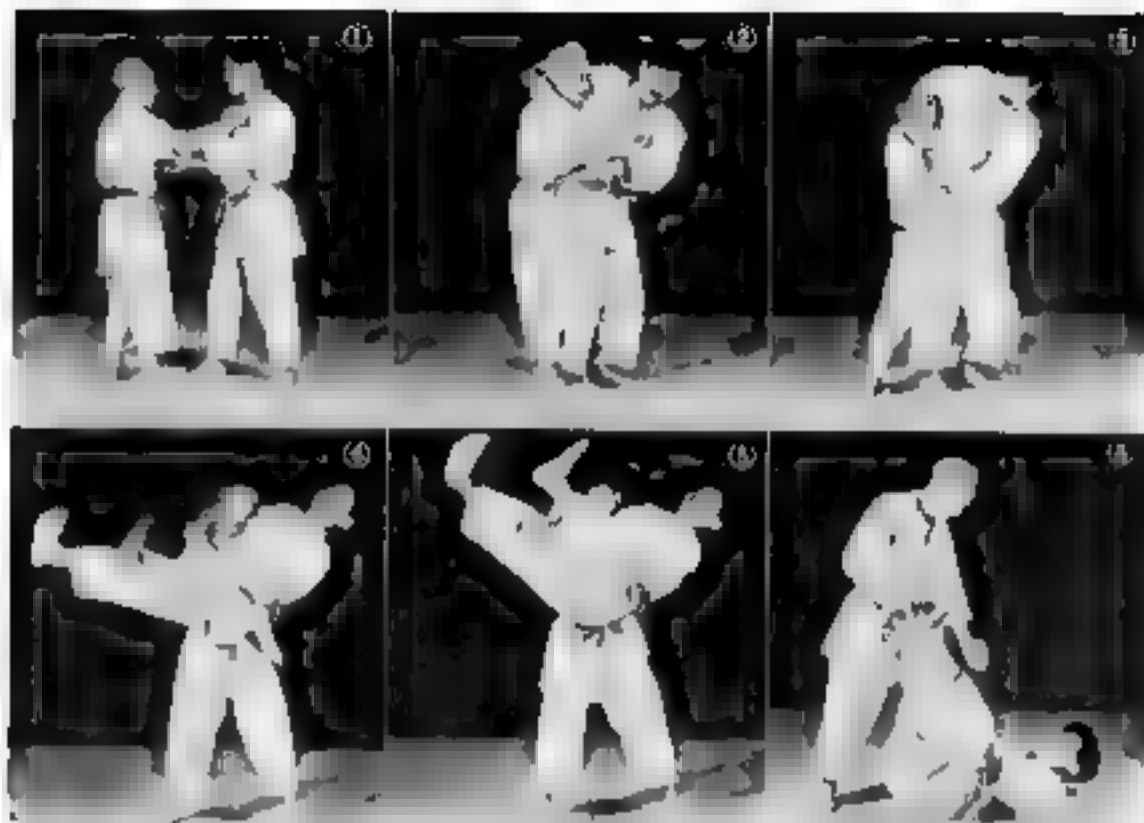
המחלקה לבריאות הציבור

 $\mathbb{E}_{\mathcal{D}} \mathbb{E}_{\mathcal{D}'} \mathbb{E}_{\mathcal{D}''}$ [illegible]

Counter

When within a house in the high side
 the first white wings the question is
 the light in the house and not in the
 the starting way, as you may see
 the white line of water in your eye
 otherwise it will be as you see it
 his name is also the same as your
 the first is in the side of his
 the first is in the side of his
 the first is in the side of his
 the first is in the side of his

2. When both a man's knees appear to be right side natural posture and when you try to treat he squanders he right foot come sometimes he dislikes it and will change he posture to the left by moving he left foot inward to 1 in age 89. In such a case while sitting and sitting he squander the common when his left foot comes outward edge of a clockwise he can outside of his left foot so as a right foot faces the front. Then raise



24. Ushirogoshi

Rear waist

Goal

In this technique, as you throw, the opponent will fall back and hit the ground by going to the back, stretching closely to powering the throw. He is stretching like a cat so that he is looking up.

Practice

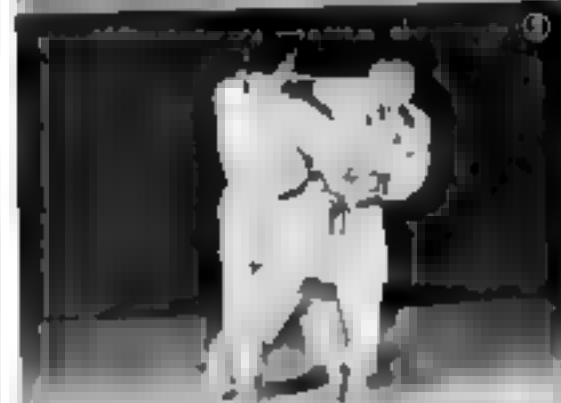
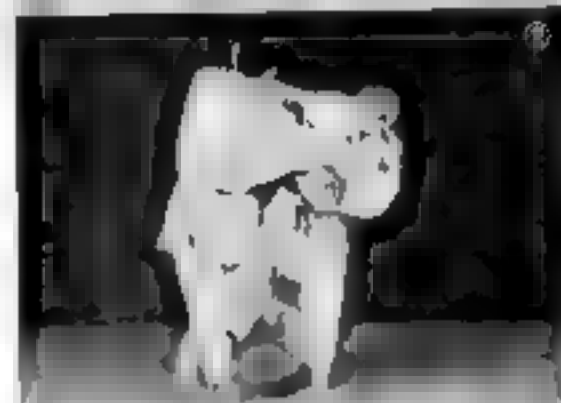
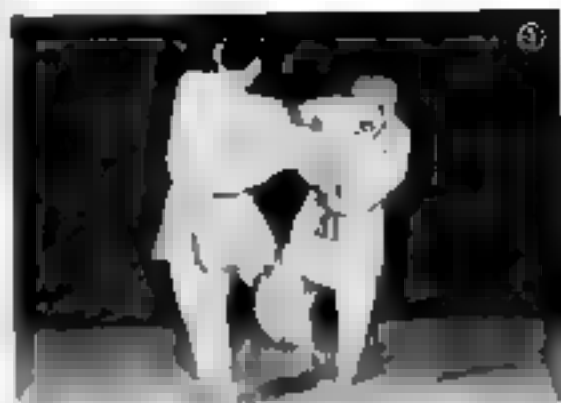
As you reach up to the right in a standing position when the opponent rushes in a waist down in order to apply the technique,

your right hand holding the jacket should sweep over your right ear. As you reach the right ear, you are quickly put your left hand grasp his sleeve just above so as the left side of his back is at touch with his right armpit and lower his waist so as your lower abdomen touches thigh in hip and knee. He left foot, the rear of his left foot, so as to be waist with the head. He swing back into motion as he equipment

with the left hand and catch his leg with one of the lower abdomen. As the motion when you throw him up is over, you will throw him down in the air. He will fall with his back to the ground, saying.

2. When you are in the left position, all the muscles of the right waist lower down and only one shoulder line with the left hand. Your right hand is to the left of your head down in front of him. His lower abdomen with your right hand gripping the sleeve. Thus throw him down as well as in the air.

3. As you reach for the opponent's waist, he duck lower, he wants so as he turned up on your lower abdomen. He has his left grip in the neck-lapel with the right hand. He is hand out of the power in the lower abdomen or his front set. Then, you are grip him at the lower part of his lower abdomen. Then left and right hand to move with him a little to his right or left and throw him down to the ground. Where you will draw. 2 in page 4.



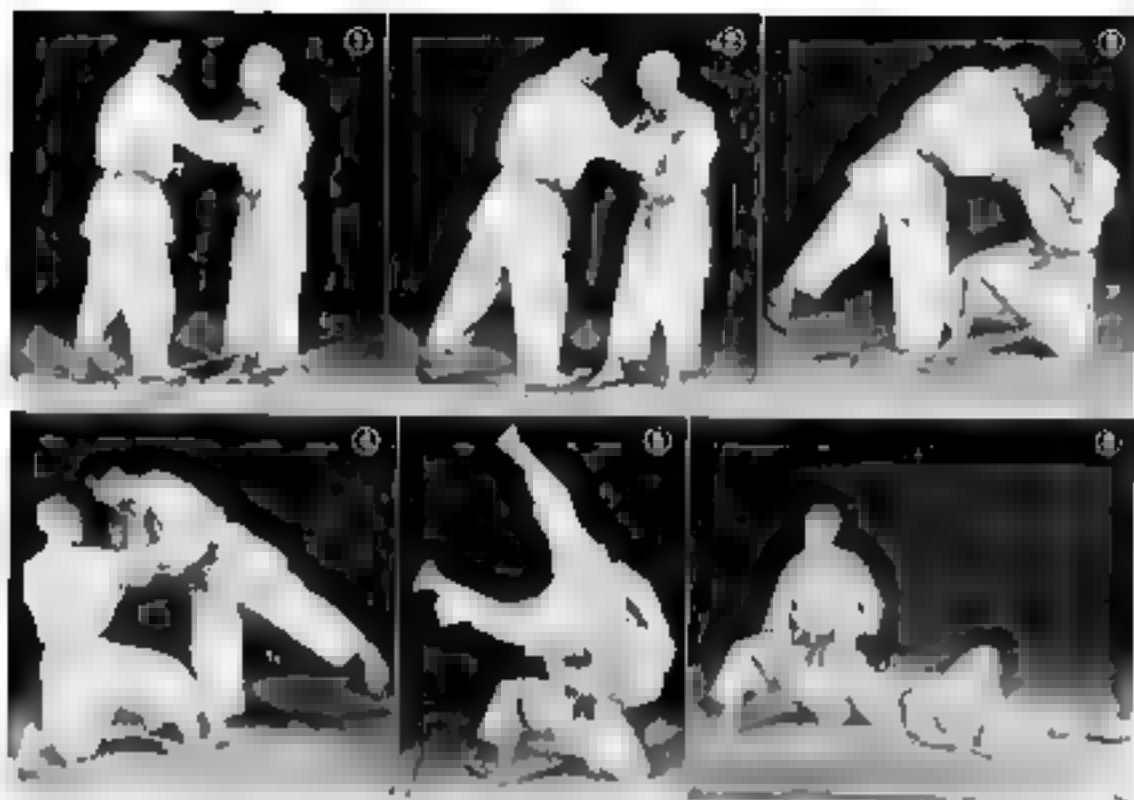
1. When you are in a position to attack, you should be on the side of the opponent's head. If you are in a position to attack, you should be on the side of the opponent's head. If you are in a position to attack, you should be on the side of the opponent's head.

Remarks

1. When you are in a position to attack, you should be on the side of the opponent's head. If you are in a position to attack, you should be on the side of the opponent's head. If you are in a position to attack, you should be on the side of the opponent's head.

Another effective way is to wrap the right arm around the head of the opponent, making the opponent's head move to the left. The opponent's head will be on the left side of the head, and the head will be on the left side of the head.

As shown in a picture, when the right legging is on the left side of the head, the right leg will be on the left side of the head. The right leg will be on the left side of the head, and the right leg will be on the left side of the head.



27 Ukoteshi

Ukote (poppling)

Goal

When the opponent is in a position where he cannot keep his feet on the ground, he will be thrown. The opponent will be thrown when he is in a position where he cannot keep his feet on the ground. The opponent will be thrown when he is in a position where he cannot keep his feet on the ground.

Practice

When the opponent is in a position where he cannot keep his feet on the ground, he will be thrown. The opponent will be thrown when he is in a position where he cannot keep his feet on the ground. The opponent will be thrown when he is in a position where he cannot keep his feet on the ground.

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Goal

When the opponent is in a position where he cannot keep his feet on the ground, he will be thrown.

When the opponent is in a position where he cannot keep his feet on the ground, he will be thrown. The opponent will be thrown when he is in a position where he cannot keep his feet on the ground.

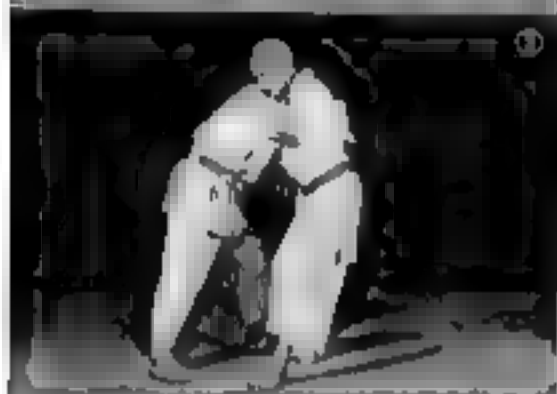
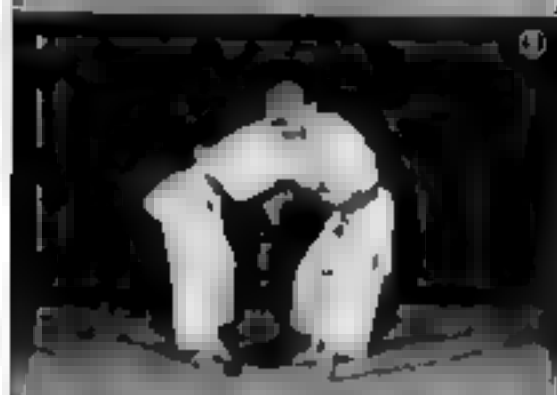
Caution

When the opponent is in a position where he cannot keep his feet on the ground, he will be thrown. The opponent will be thrown when he is in a position where he cannot keep his feet on the ground. The opponent will be thrown when he is in a position where he cannot keep his feet on the ground.

When the opponent is in a position where he cannot keep his feet on the ground, he will be thrown. The opponent will be thrown when he is in a position where he cannot keep his feet on the ground.

Remarks

When the opponent is in a position where he cannot keep his feet on the ground, he will be thrown. The opponent will be thrown when he is in a position where he cannot keep his feet on the ground. The opponent will be thrown when he is in a position where he cannot keep his feet on the ground.



29. Ukiwaza leaving trick

Goal

Respective on both being in the natural posture of standing up chest against in four arms of the opponent while it like his monkey arms which he times on to be he can withdraw or drop him in he can turner a striking his balance as he is standing. With dropping your body to be ten or curing on out in the upper part of his body, he down in the neck with monkey tail motion and then hand down with the

arm of he is not the is not with a part of it as he is down making a long over the foot. This is Ukiwaza technique.

Practice

In the right self defense posture with drawing you with foot one foot to be ready and will better to square with the right hand together with the movement of withdrawing he is as on left side is induced to drop down. 2. Take advantage of the man who is standing in a crouched position with the left hand embracing his arm.

3. Now that time of the right hand upper

31 *Yoku-temu*

Side wrapping

Gist

Seppu with a small arm rest at
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Gist

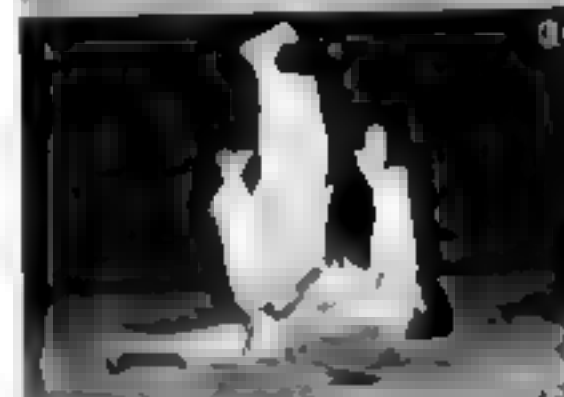
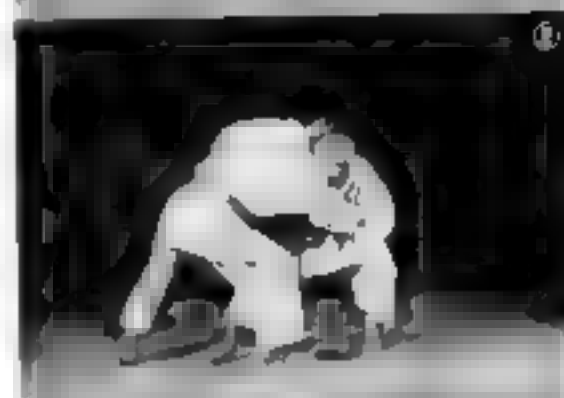
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When a small arm rest is placed at
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Remarks

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THE 5TH PRINCIPLE

43. *Uranus*

1. $\text{H}_2\text{N}-\text{CH}_2-\text{CH}_2-\text{NH}_2$

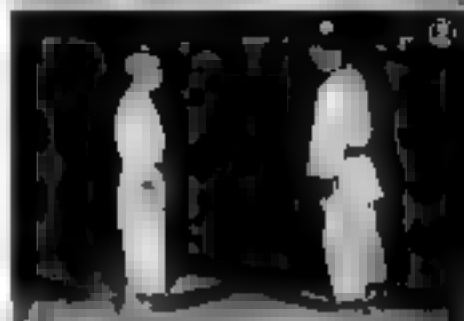
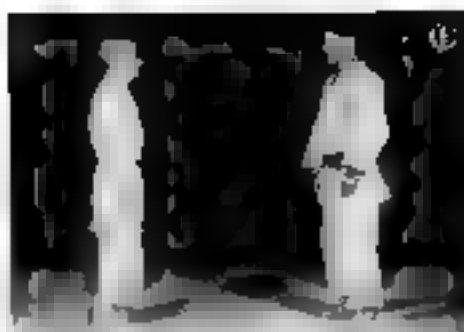
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References

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may be equivalent even with the



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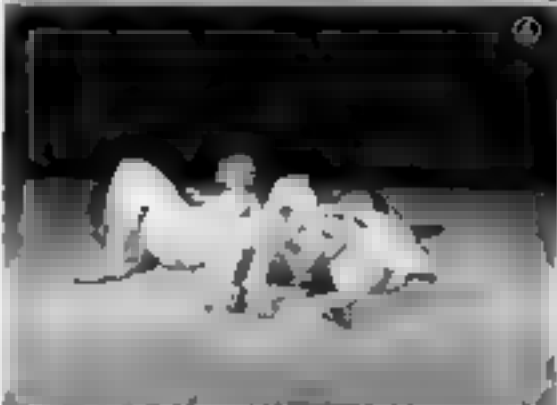
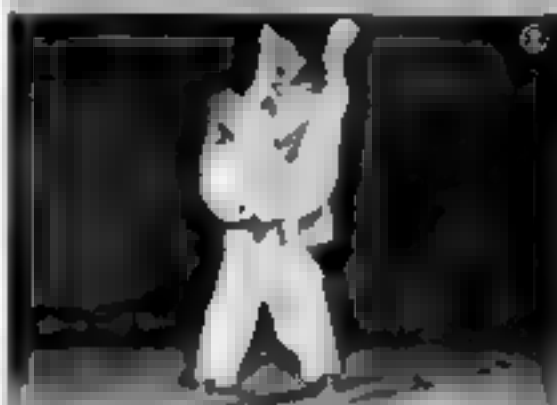
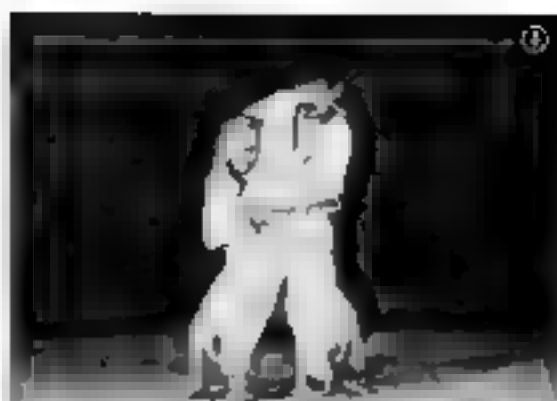
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Your back must be half bending backward.



Note how our elbow is squared when throwing down the opponent.



Foot position.

Caution

Do not throw with a set foot and
at all out of the ring. The set foot
should be kept close to the waist position.
The foot should not be too far away
from the body and the foot should be
kept in the middle of the ring.

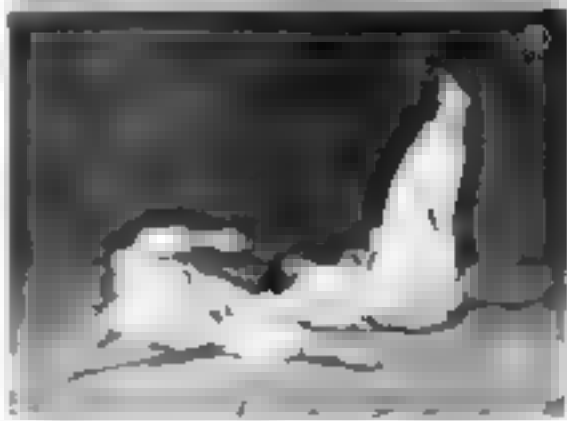
When the opponent is in a low
position, the foot should be kept in the
middle of the ring.

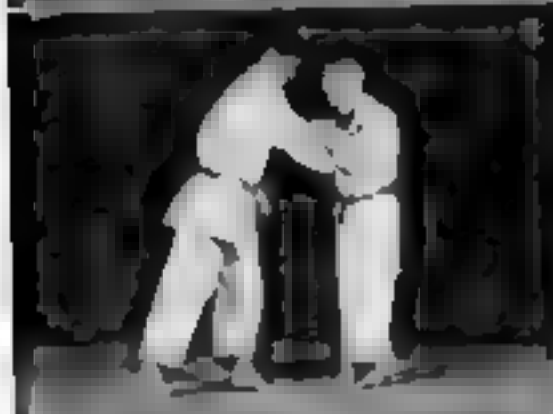
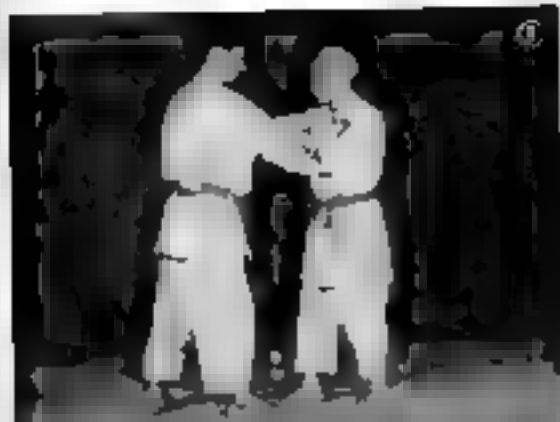
Remarks

When the opponent is in a low
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34 Oguruma

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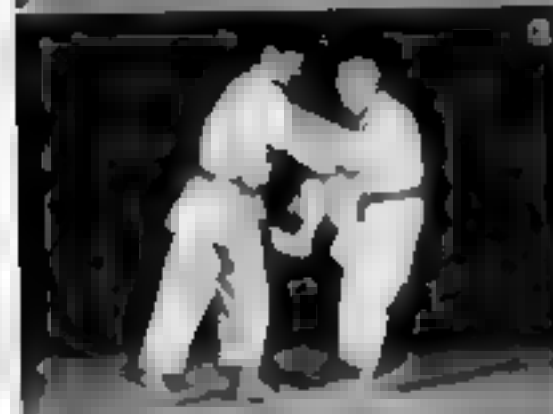
When the opponent is in a low position, the defender should use the Oguruma technique. The defender should use the arms to control the opponent's arms and legs, and then use the body to push the opponent away. The defender should use the arms to control the opponent's arms and legs, and then use the body to push the opponent away. The defender should use the arms to control the opponent's arms and legs, and then use the body to push the opponent away.

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Practice

1. When the opponent is in a low position, the defender should use the Oguruma technique. The defender should use the arms to control the opponent's arms and legs, and then use the body to push the opponent away. The defender should use the arms to control the opponent's arms and legs, and then use the body to push the opponent away.



He found the machine of his life was in
 accordance with his own desires, but
 such a circumstance of course became *Harold*
 a hero of a *discovery* in the history of the
 existing knowledge. So they were all
 happy in the discovery that was made.

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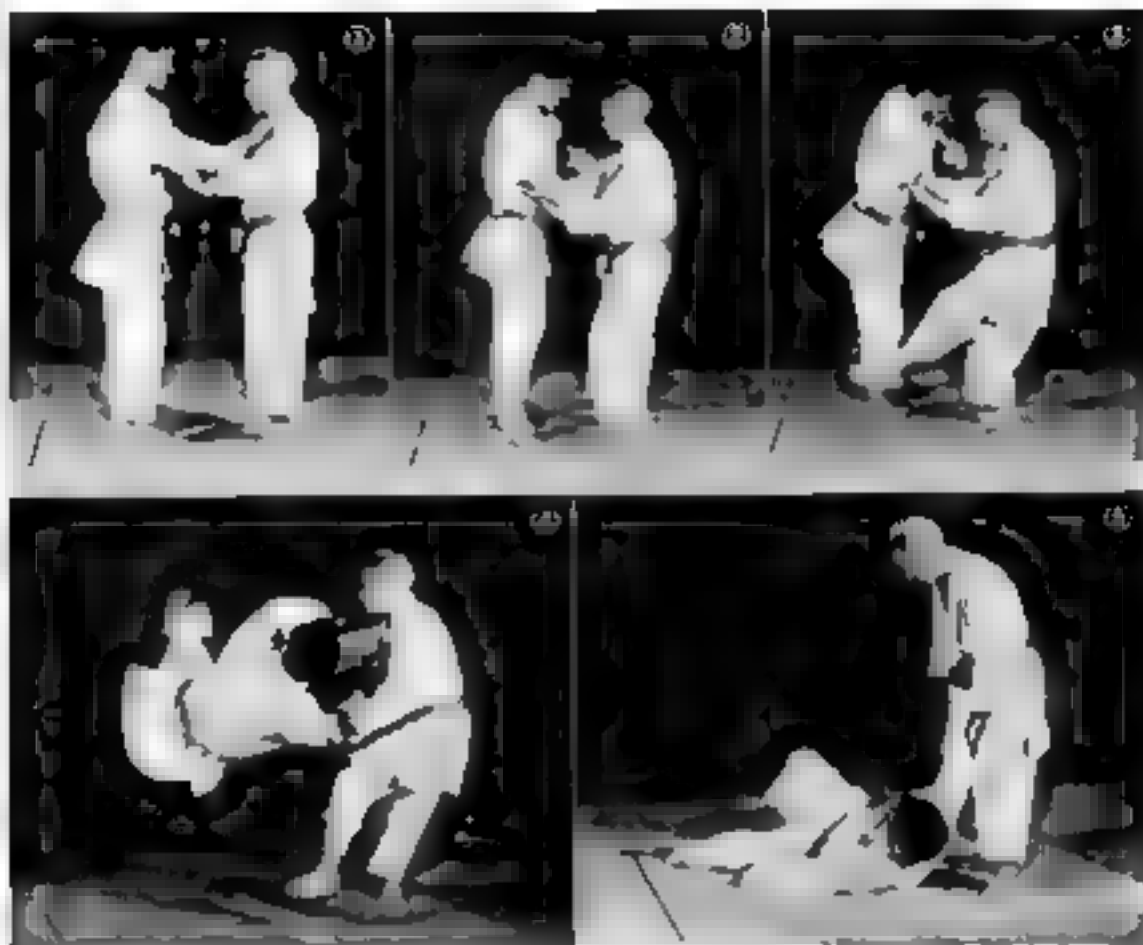
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37 (Kant, 1996)

$$z_{11} + z_{12} = z_{22}^2 \quad \text{if } |w| = 5 \text{ and } 5 \nmid w, \quad \text{if } 5 \mid w$$

Concedo

4. 1994年5月，某市发生一起特大火灾，造成多人死亡，财产损失巨大。经调查，起火原因是由于某工厂的工人违规操作，导致火灾发生。事故发生后，市政府立即启动应急预案，组织消防部门进行灭火，并疏散了现场人员。火灾发生后，市政府迅速成立了调查组，对火灾原因进行了详细调查。调查组发现，火灾是由于工人违规操作引起的，因此对责任人进行了严肃处理。同时，市政府还加强了消防安全宣传教育，提高了市民的消防安全意识。

[illegible]

Photo of day

[illegible][illegible]



feet. He then and while you stand first
back. He then and while you stand first
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He then and while you stand first
He then and while you stand first
He then and while you stand first
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He then and while you stand first

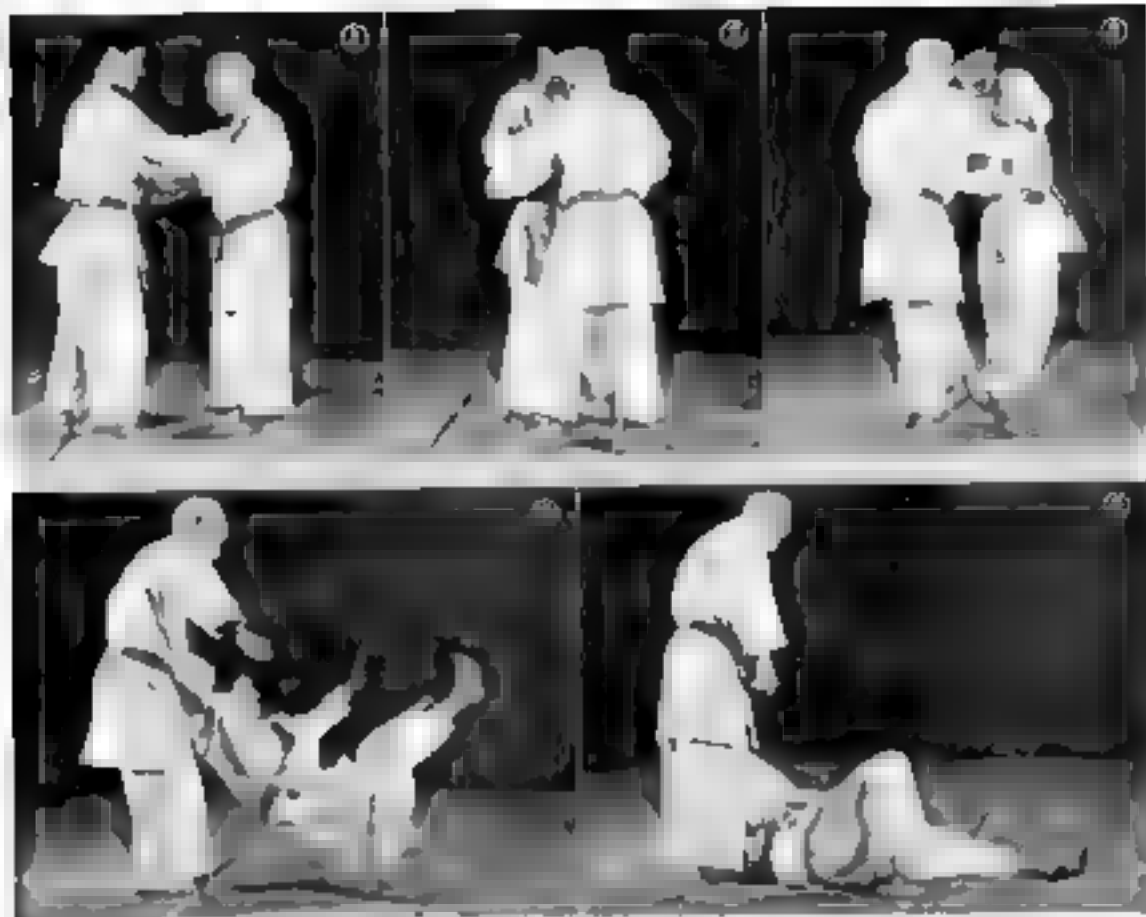
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He then and while you stand first

The and when you are in the corner



the person in the white garment is standing with their feet apart and arms extended. The person is then shown in a series of poses, including bending forward and lying down. The person is then shown in a series of poses, including bending forward and lying down.

Comments

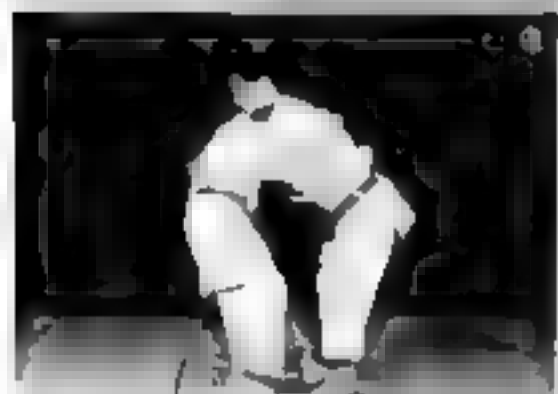
The person in the white garment is standing with their feet apart and arms extended. The person is then shown in a series of poses, including bending forward and lying down. The person is then shown in a series of poses, including bending forward and lying down.

Remarks

The person in the white garment is standing with their feet apart and arms extended. The person is then shown in a series of poses, including bending forward and lying down. The person is then shown in a series of poses, including bending forward and lying down.

The person in the white garment is standing with their feet apart and arms extended. The person is then shown in a series of poses, including bending forward and lying down. The person is then shown in a series of poses, including bending forward and lying down.

The person in the white garment is standing with their feet apart and arms extended. The person is then shown in a series of poses, including bending forward and lying down. The person is then shown in a series of poses, including bending forward and lying down.



38. Sanchin-dachi

Constant Tension

Cost

Let us begin with the first step. The first step is to stand with the feet shoulder-width apart, the toes pointing forward. The hands are pressed together in front of the chest. The feet are turned out slightly. The knees are bent, and the body is lowered to the ground. The hands are pressed together in front of the chest. The feet are turned out slightly. The knees are bent, and the body is lowered to the ground.

Practice

A student who has been practicing Sanchin-dachi for some time will find that the hands are pressed together in front of the chest. The feet are turned out slightly. The knees are bent, and the body is lowered to the ground. The hands are pressed together in front of the chest. The feet are turned out slightly. The knees are bent, and the body is lowered to the ground. The hands are pressed together in front of the chest. The feet are turned out slightly. The knees are bent, and the body is lowered to the ground.

left foot to step bear your right foot tip so as his right foot advances upward and his body is fluster in his right front corner work your left hand pulling and raise up the right leg bring your body just to the rear in the round form putting the right leg in-step deep in his left inner thigh. The moment the backmost touches the ground when (4) spring him up so as he tumbles over your left shoulder down just to the rear strengthening the front point of the buckle (5, 6). This instant the left hand is kept embracing his right arm as it

and the right hand (synchronizing with the action of the right foot springing up) pushes him up to the same direction. Thus done his right arm naturally will come out of your left armpit and will be thrown down splendidly. If he appears not to be moving in the four arm self-defense posture embrace and fluster him by dropping your waist slightly. And when he is broken in his right front corner the technique is to be applied by stepping your left foot into his thigh.

Go

He feeling you get the moment you have flung out him and broken his posture must be as if were that his falling body covers you who are just about to be broken. It is important to come in while dropping your back-waist. You must keep touching with him by embracing his arm with one hand and another hand resting on his backbone line.

Caution

In the four arm grip posture it is not advisable to take his left because an unnatural strain is introduced either in floating or in pulling to the opponent. Again, the beginner should be mindful of not touching the opponent's testicles when he kicks up his inner thigh.

Remarks

When the opponent would not move in the extreme four hand right self-defense posture your technique will often be effective by putting his right foot put in your thigh but in other cases not favorable.

39. Katageruma (Shoulder wheeling)

Thrust your hand into the opponent's inner thigh deep so as one of your shoulders is in a close touch with the lower end of his lower side abdomen when he is fluster and the posture broken. Together with the momentum in the waist being stretched, this technique is a big art for tumbling him high over the head as if his body were drawing a circle.

Practice

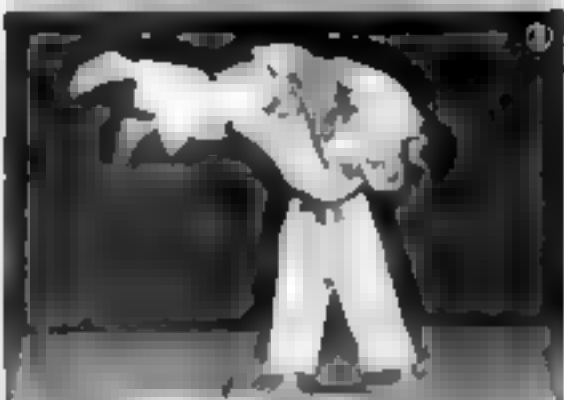
Suppose both are at grips in the right natural posture and the opponent is fluster and broken in his right front corner move a little toward the left while controlling him to make his arms open. Dropping your waist thrust the right leg into his thigh a little thrust the right hand deep into his outer thigh through the inner side of his right waist so as

the lower end of his right lower abdomen is in a close touch with your right shoulder (right 1, 2, on page 118). With this movement put your head into the outside of his armpit, the left fist must pull in before the left armpit. Together with the movement of stretching the waist lift him up high with

If he advances to your left foot and the balance is getting broken by your action of breaking his left (1) you can break him down as explained above by dropping yourself and pulling him in (2, 3, 4). And if you apply the technique when there is much space between the two, put your right foot into his thigh while pulling and floating him to his right front corner. At this moment edge your left foot to the outside of his right foot tip and lift up and throw the opponent by stretching the waist utilizing the knock produced

Go

In throwing down it is important to float him so as his armpits open. Furthermore important is it to bear him up with the shoulder put in following the stretch of waist and strength is needed in the neck bending backward slightly.



Legend

1. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



Remarks

When in the low step with the
 double of the hands in the same place in
 the middle of the body, the arms are
 flexed at the elbows, and the hands are
 near the head, the person is in a
 crouched position, and the arms are
 raised, and the hands are near the head.
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 and the arms are raised, and the hands
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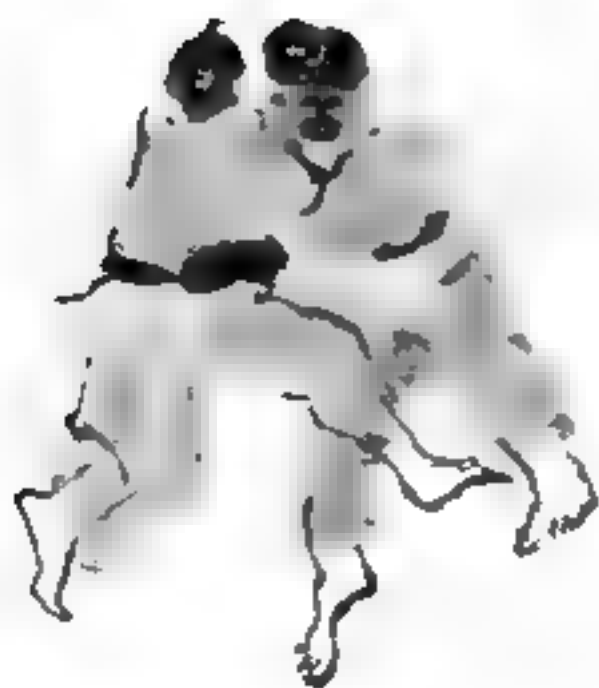
Captions

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Remarks

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KATAME-WAZA

Katame-waza (Downholding and wringing)

Katame-waza is the general term of *Umi-jime* (downholding trick), *Shime-waza* (wringing trick), and of *Kumi-jime* (joint trick) under two classes—*Tachi-waza* and *Ajima* (stand trick and lying trick).

Katame-waza occupies one of the all important positions of Judo techniques, and together with stand trick this is indispensable for training, mental and physical.

The mutual help of *Katame-waza* tricks affords the cardinal principle due to the canon of Ju, and carries the purpose of victory. In another explanation, according to the opponent's movement a quick shift is made from one form of *Uchi-waza* to another, from wringing to joint trick, or on and on by turns.

Kumogatake

Kumogatake consists of *Uchi-gatake*, *Ku-magatake*, *Uchi-gatake*, and *Uchi-gatake*. The following are the explanation according to each of the four forms:





41. Hongoigatame or Hongoesa

Cost

Don't sit on the opponent's feet. When you shake off the legs, don't sit on

Manner

A. In the case of *hongoesa*, don't sit on the opponent's right (outside) legs and don't drop under the left (inside) foot under the right shoulder. In the case of *hongoigatame*, you sit right on the right leg, and the person on top must be aware of his back position. The left leg won't touch the floor. In both *hongoigatame* and *hongoesa*, the right knee must not touch the floor. When shaking the opponent down, he must not sit on his shoulder and his back must be bent and he must not be sitting on the opponent's feet. His back will be a little too arched.



Cost

Don't sit on the opponent's feet. When you shake off the legs, don't sit on

Execution

1. In the case of *hongoigatame*, sit on the top of the opponent's back to prevent him from pulling you off.

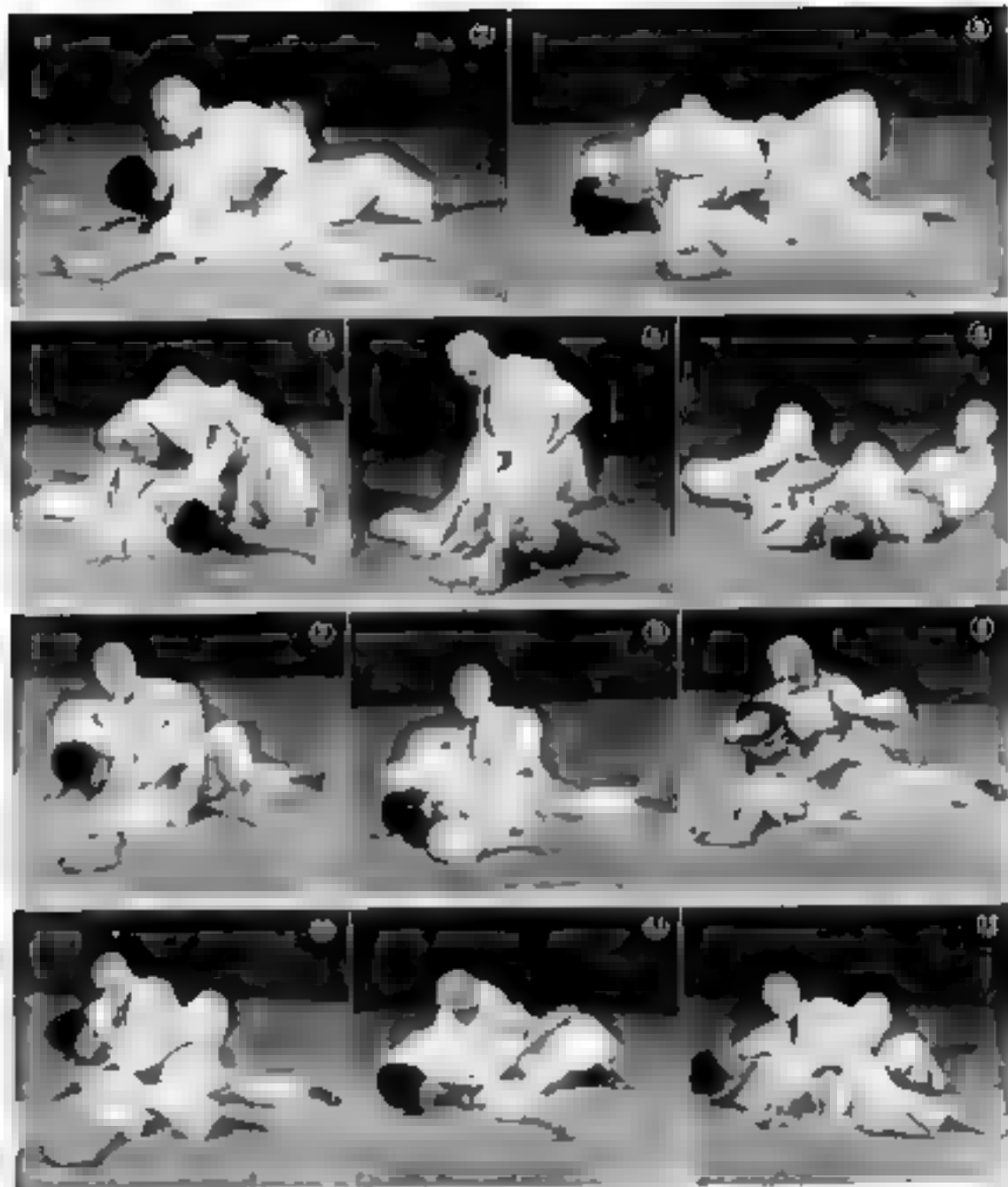
2. In the case of *hongoesa*, sit on the top of the opponent's back to prevent him from pulling you off. In the case of *hongoigatame*, sit on the top of the opponent's back to prevent him from pulling you off.

42. Kuzushi-kesagatame or Kuzushigesu



A. In the case of *hongoigatame*, sit on the top of the opponent's back to prevent him from pulling you off. In the case of *hongoesa*, sit on the top of the opponent's back to prevent him from pulling you off. In the case of *hongoigatame*, sit on the top of the opponent's back to prevent him from pulling you off. In the case of *hongoesa*, sit on the top of the opponent's back to prevent him from pulling you off.

2. In the case of *hongoigatame*, sit on the top of the opponent's back to prevent him from pulling you off. In the case of *hongoesa*, sit on the top of the opponent's back to prevent him from pulling you off. In the case of *hongoigatame*, sit on the top of the opponent's back to prevent him from pulling you off. In the case of *hongoesa*, sit on the top of the opponent's back to prevent him from pulling you off.



1. In a crouching posture like 4, move the right hand forward and down. As the left hand moves forward while sitting up, the upper arm moves. Then, withdraw the right hand and right arm holding the wrist and extend it again. As the upper part of the body rises, the right hand holds the self or other, and against the other, there is a rear of the body. The right hand holds him in the rear position.

2. As the body rises, the right hand is at

the side and the left hand is in order to take off the right arm and move it up and to the left. As the back moves to the left, the right hand is wringing the right arm with the same thrust. Thus, although the left arm is taken and the right arm will be free.

And, he turns to the right arm by twisting the left arm. The right arm is at the side and the left arm is at the side. The right arm is at the side and the left arm is at the side.

[illegible]

As a result, the highway will be used by the people who are most likely to benefit from the new transportation system. The highway will be used by the people who are most likely to benefit from the new transportation system.

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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |

[illegible][illegible]

44. $\{ \text{chris} \cdot \text{keagatome} \}$ \neq
 $\{ \text{chris} \} \cdot \{ \text{keagatome} \}$

[illegible]

1. The first step is to identify the problem. This involves understanding the current situation and the goals that need to be achieved.

[illegible]

50 *Tate shohogatame*

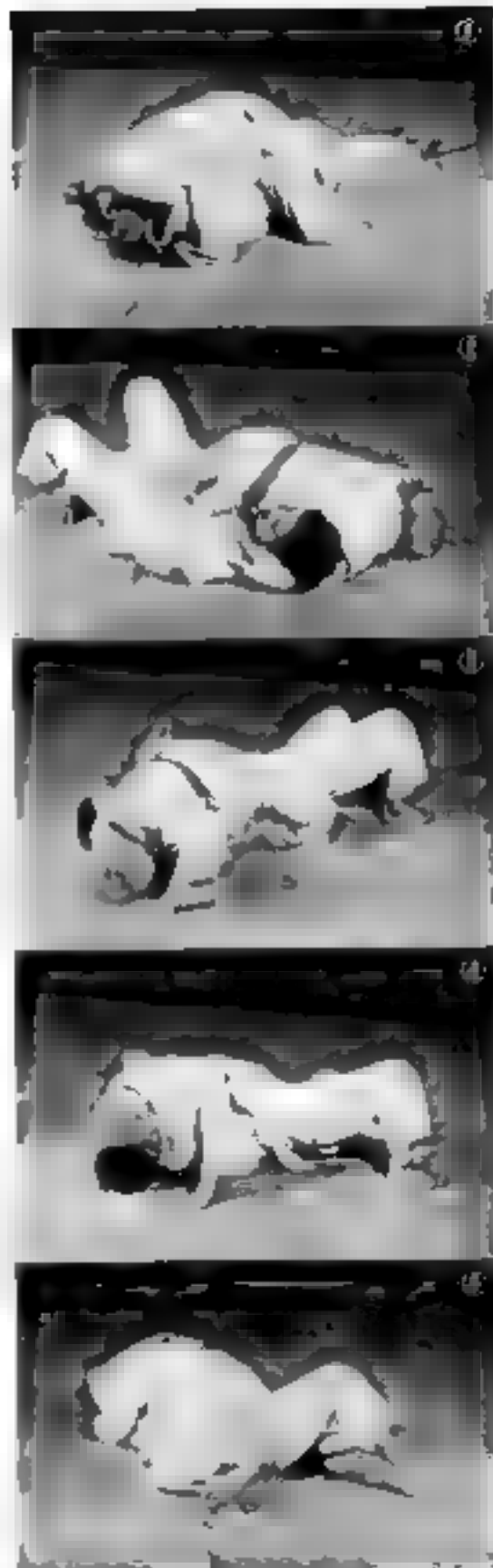
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Tate shohogatame variations

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SHIME Wringing

There are two sorts of wringing: one is throat wringing and another body trunk wringing. To bring a player to a suspended animation it is proper to wring with hands, yet sometimes wringing with hands and legs will prove effective. Either in a standing or in a lying trick, except wringing on the side it is rational to wring the front or the back. Anyhow, the purpose is to make a form in which he is unable to make change, to make his attacking strength impossible, or to disable him to escape away by holding him down by wringing him with the legs. Trunk wringing is to hold down the trunk of body so strongly as he is unable to bear pain.



bang to his neck. At the moment his right palm is out of your left forearm at his left shoulder end, when bent and thrust over left hand, so he stays with his hands across the front. Then your work will be a variety of breaking manner of the rear and pressing him with the right shoulder.



Mar-hadukapme

Front knee wrestling

When he is squatting with his knees apart, when you are in the same position at a slight distance, the moment he moves which direction, the first one to step opposite him is a 1 or 2 inches, this is the time he wants his knees. The

way of attack is however apt to be followed with a fear of hurting the knee, but will make a mistake by using enough force as a danger to test it, and in this manner that it will be hard to get a proper picture of holding the knee into the ground. But when the throat is mentioned, we are not to be able to stop at this.



34. Katapapme

Yochuan — knee down behind the opponent so that with your right knee erect. Thrust your right hand to his throat over his right shoulder and grasp the left side of his neck. Bring your left hand to the rear and through the lower armpit and over his left arm. Here his left hand upon his right is more effective. And move your body

to the right slightly, converse to the other form, erect the left knee and his right arm. Then by pulling and waiting the right arm, our technique will be given full

P. 5

In the above case, due wrestling will be possible even without changing the posture of your legs much and for that is changing them as indicated, your movement will be more rational, and so it more strength.

Most chances to use this technique are when you are holding him down at his back either in the standing or the lying position.

55 **Resume**

1111 4 12042 50 12042

[illegible]

Another master:

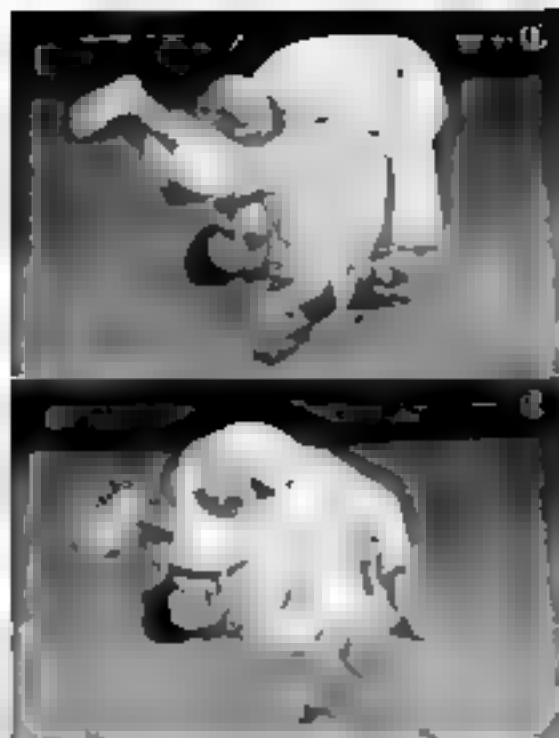
[illegible]

56. Sodeguruma

547c 72 547c 72

[illegible]

bebeared him all the time, and he had a horrible
week on his hands for his business. He said his
favorite woman, the one he wanted and with-
out whom he couldn't live, was a little of everything
on hand; knew. Then all his work with
hands on as he took it by hand, and
when he was a man he took with hands
on it the moment he was a man and
down to be a man and after that was a
bad day for him, and he was a high



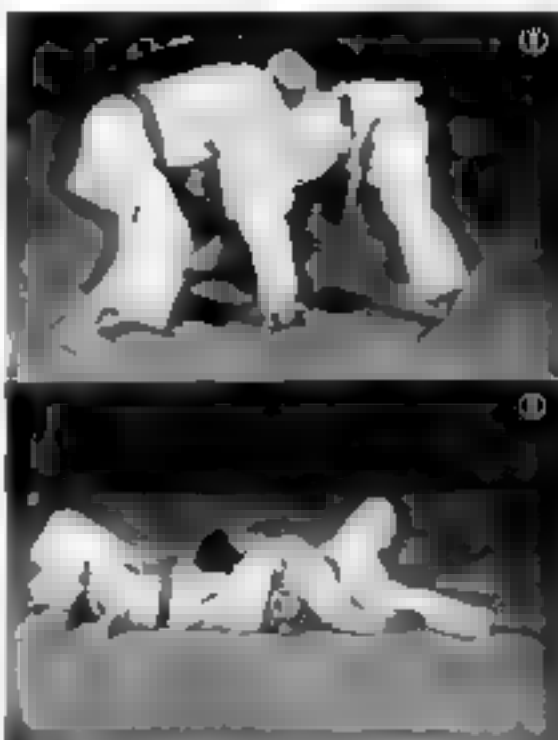
Differential form of $\mathcal{H}_{\text{exterior}}$

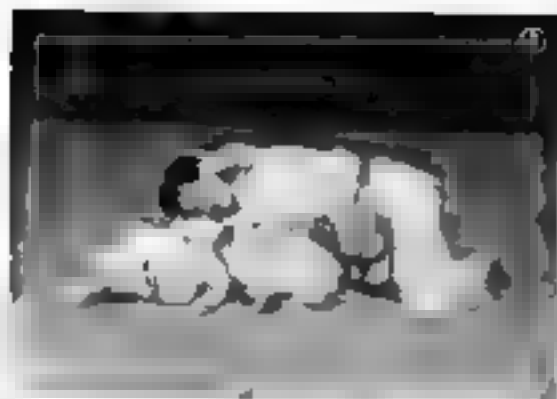
[illegible]59 *Lawrence*

REF. 10

[illegible]

ח' י"א ו' י"ב י"ג י"ד י"ה י"ו י"ז י"ח י"ט כ' כ"א כ"ב כ"ג כ"ד כ"ה כ"ו כ"ז כ"ח כ"ט ל' ל"א ל"ב ל"ג ל"ד ל"ה ל"ו ל"ז ל"ח ל"ט מ' מ"א מ"ב מ"ג מ"ד מ"ה מ"ו מ"ז מ"ח מ"ט נ' נ"א נ"ב נ"ג נ"ד נ"ה נ"ו נ"ז נ"ח נ"ט ס' ס"א ס"ב ס"ג ס"ד ס"ה ס"ו ס"ז ס"ח ס"ט ע' ע"א ע"ב ע"ג ע"ד ע"ה ע"ו ע"ז ע"ח ע"ט פ' פ"א פ"ב פ"ג פ"ד פ"ה פ"ו פ"ז פ"ח פ"ט צ' צ"א צ"ב צ"ג צ"ד צ"ה צ"ו צ"ז צ"ח צ"ט ק' ק"א ק"ב ק"ג ק"ד ק"ה ק"ו ק"ז ק"ח ק"ט ר' ר"א ר"ב ר"ג ר"ד ר"ה ר"ו ר"ז ר"ח ר"ט ש' ש"א ש"ב ש"ג ש"ד ש"ה ש"ו ש"ז ש"ח ש"ט ת' ת"א ת"ב ת"ג ת"ד ת"ה ת"ו ת"ז ת"ח ת"ט





For a more detailed description of the data, see the Appendix.

(continued)

[illegible]

P **B** **H** **G** **I** **E** **L** **A** **D** **O** **R** **S** **T** **R** **E** **N** **T**

iii) $\mathcal{C} = \{C_1, \dots, C_n\}$ is a \mathcal{C} -partition of \mathcal{H} if and only if

II. $\Delta t = 10^{-10}$ s, $\Delta x = 10^{-10}$ m, $\Delta p = 10^{-10}$ kg m/s, $\Delta E = 10^{-10}$ J

[illegible]

II **III** **IV** **V**

111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Now, if \mathbf{b} is the $n \times 1$ vector

H = 0.9 m³/m², D = 0.022 m²/s, p₁ = 1 bar, T₁ = 67°C, u₁ = 4.8 m/s.

For $\alpha \in \mathbb{R}$, let \mathcal{H}_α be the Hilbert space of functions f on \mathbb{R}^d with norm

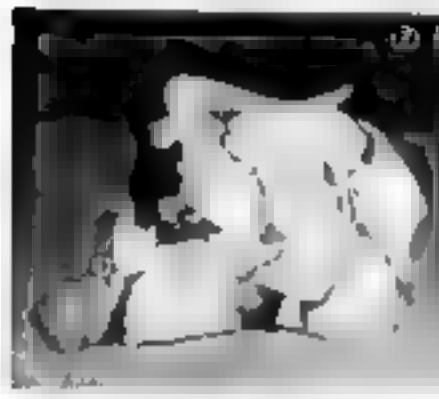
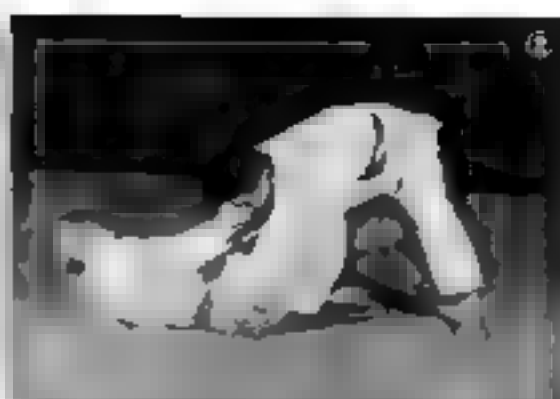
H **q** **h** **n** **y y*** **h** **t_h** **k_n** **n** **e.** **(t_m)**

[illegible]

• 71 •

$$\bullet \quad \mathbb{H}^n = \mathbb{H}_1 \sqcup \mathbb{H}_2 \sqcup \mathbb{H}_3 \quad \mathbb{H}_1 = \mathbb{H} \quad \mathbb{H}_2 = \{x \in \mathbb{H} \mid x \cdot 1 = 1\} \quad \mathbb{H}_3 = \{x \in \mathbb{H} \mid x \cdot 1 = 0\}$$

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62. Various reactions to *Katame-waza*

a. *Hongozo-ao-Kushi* *Kesa* *gō-jū-ji hongozo*

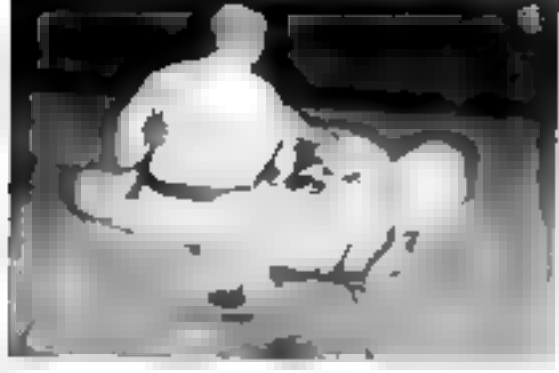
3. In a typical tie operation, immediately when the Koshi (thrust) is made, the left hand (Koshi) is brought to the left side without hesitation. While standing, one foot is pushed back while the other is kept a little in front. When the waist is bent, the legs are spread apart and the arms are kept close to the body. The

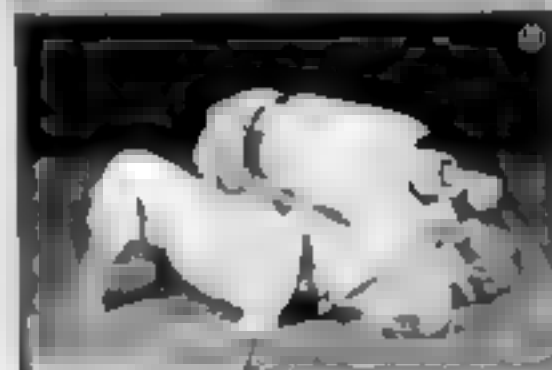


b. *Kuzushiro-ao-Kushi*

For *ao-kushi*, a *ao* (waist) was held down even if the opponent was very heavy. Just above shoulder with both hands and the *ao-kushi* was made with both hands. With the strength of the arms, the waist was bent to the right. The right arm was stretched to his right waist and the bent knee deep under his right arm. Then, out the left leg, on the left side, making the back inverted.

When you could lay a side on the left arm in *ao-kushi* and *ao-kushi* was made, the arms to his right knee base and under the waist to the left side. At the same time, push and break him to the right and rise up again.





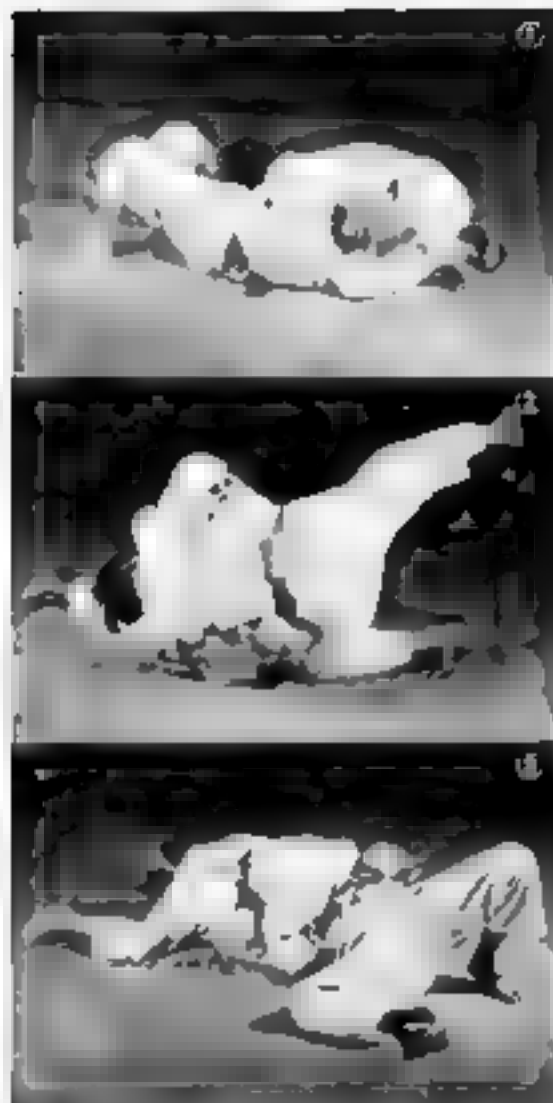
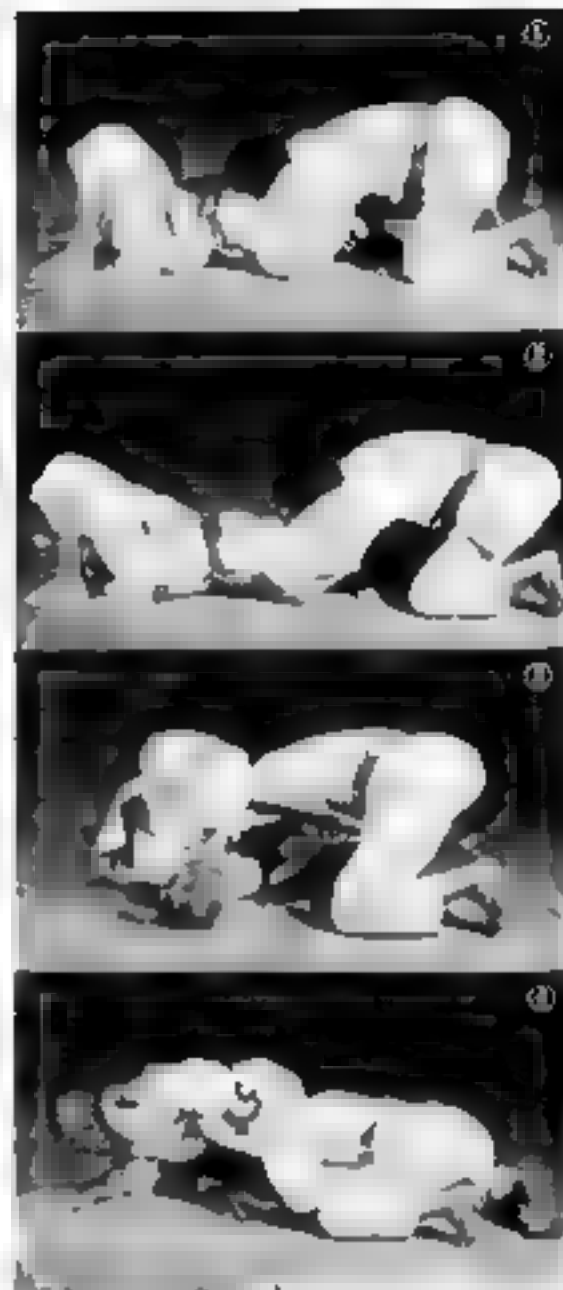
c. *Katagatame Nagekata* (throw)
 (throwing Katagatame)

—we explain how to escape *Katagatame* and how an *Uchiyoshi* turns a *Uchiyoshi* against change while *Uchiyoshi* away.

When *Uchiyoshi* by *Katagatame*, push the opponent's *Uchiyoshi* back with the right arm strong hand. And at the same time draw back the *Uchiyoshi* of the right and push your right knee with the right hand quickly for defense. (left 2). This is another effective way.

The *Uchiyoshi* of the right arm is from his *Uchiyoshi*. For the *Uchiyoshi* right 2. With the *Uchiyoshi* as *Uchiyoshi* will not *Uchiyoshi*.

He *Uchiyoshi* of the *Uchiyoshi* by *Uchiyoshi* the *Uchiyoshi* of his *Uchiyoshi*. Then you will not be *Uchiyoshi* with the *Uchiyoshi* you *Uchiyoshi* his *Uchiyoshi* with *Uchiyoshi* in your hands.

d. How to defend *Kani Shagatama*

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Some exercises of this kind may be done in the hall or in the gymnasium. The teacher should be sure to give the pupils a chance to practice the movements on their own. The teacher should be sure to give the pupils a chance to practice the movements on their own. The teacher should be sure to give the pupils a chance to practice the movements on their own.

A good example of this kind of exercise is the one shown in the picture. The teacher should be sure to give the pupils a chance to practice the movements on their own. The teacher should be sure to give the pupils a chance to practice the movements on their own. The teacher should be sure to give the pupils a chance to practice the movements on their own.



C. How to escape Juggins

For instance, in a position such as the one shown in the picture, the person should be sure to give the pupils a chance to practice the movements on their own. The teacher should be sure to give the pupils a chance to practice the movements on their own. The teacher should be sure to give the pupils a chance to practice the movements on their own.

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h Defense of label-bending

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၂. ပါးစပ် (၁၀) လုံး (၁၀) လုံး)

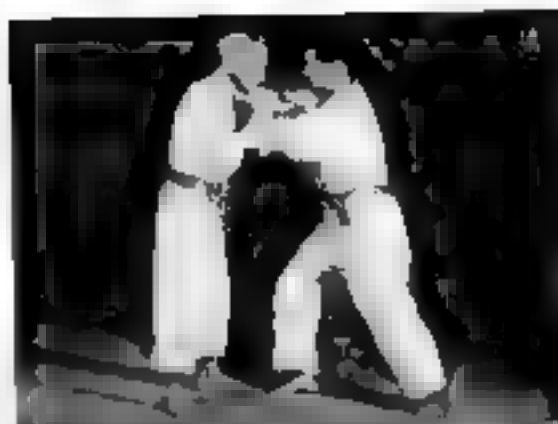
[illegible]

Defence is an always/never game – both players

[illegible]

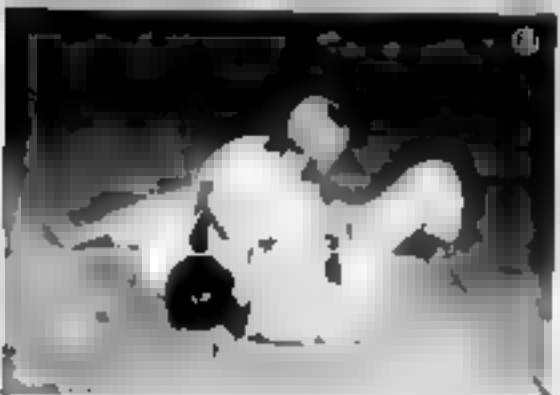
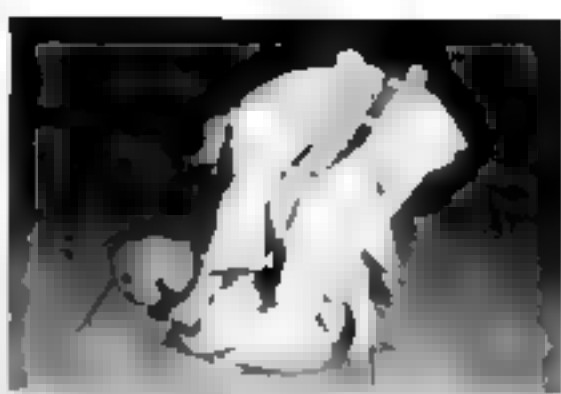
k Defense of nude wringing in the standing crotch of both players

When **1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**



l Reaction against standing crotch wringing

When **1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**

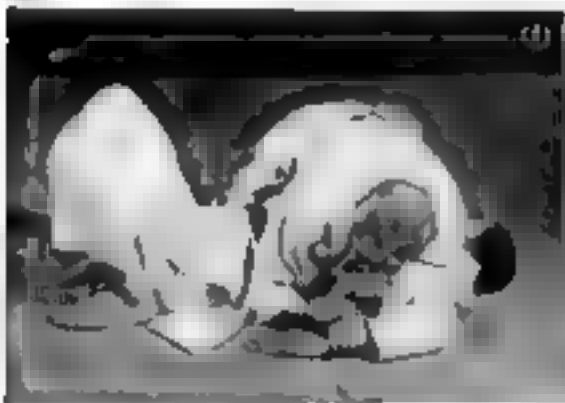
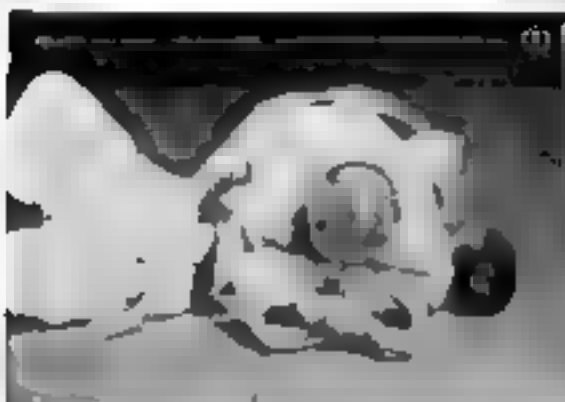
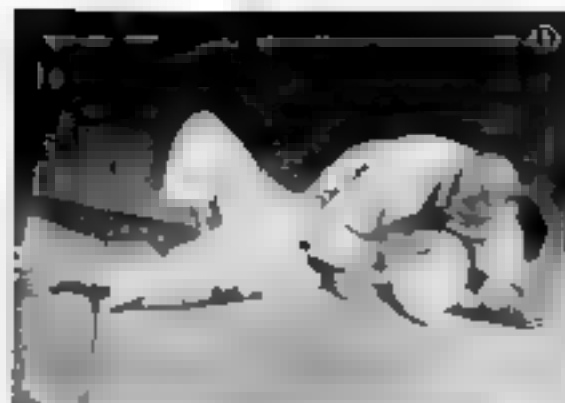
[illegible]

The first of these is the fact that the system is not a closed system. It is an open system, and as such, it is subject to the influence of the environment. This is a key feature of the system, and it is one that is often overlooked. The system is not a closed system, and as such, it is subject to the influence of the environment. This is a key feature of the system, and it is one that is often overlooked.

INVERSE TRICK

By Inverse action (joint trick) we mean that joint parts of body are bent inversely, or that by unnatural stretch the parts are dislocated or sprained





63 Ude-hishigi

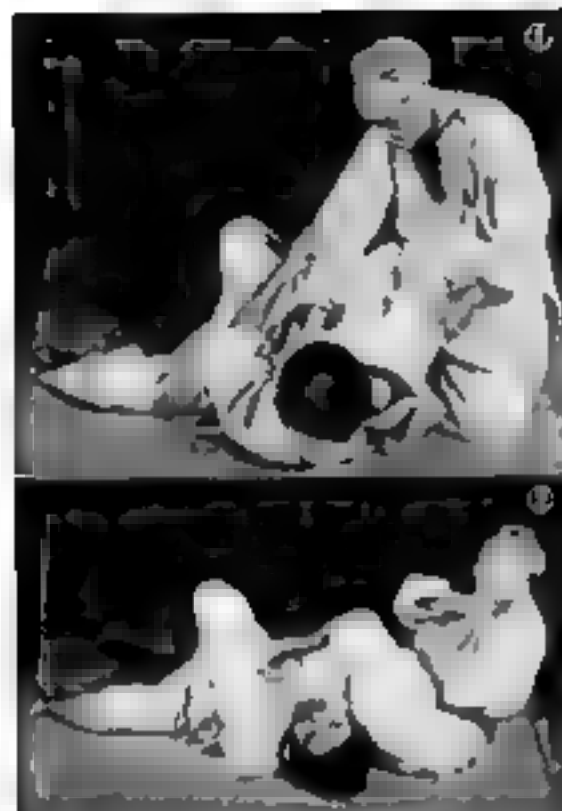
Arm exposure

Suppose you have a partner who has a good
figure and you want to show it off. In this
pose, the person is lying on their side, with
their head turned to the right. The person is
wearing a white garment, possibly a kimono, which
is open at the waist, revealing their midriff.
The person's arms are extended forward, and their
hands are resting on their knees. The person's
legs are also extended forward, and their feet
are pointing towards the camera. The person's
head is turned to the right, and their face is
partially visible. The person is wearing a white
garment, possibly a kimono, which is open at
the waist, revealing their midriff.

to show the floor and the person's
arms and legs. The person is lying on their
side, with their head turned to the right.

Continue

The person is lying on their side, with their
head turned to the right. The person is
wearing a white garment, possibly a kimono,
which is open at the waist, revealing their
midriff. The person's arms are extended
forward, and their hands are resting on their
knees. The person's legs are also extended
forward, and their feet are pointing towards
the camera. The person's head is turned to
the right, and their face is partially visible.
The person is wearing a white garment,
possibly a kimono, which is open at the
waist, revealing their midriff.



64 Udekuyoh

Arm breaking

Arm breaking is done then the arm is the
in the way and the way to break it is as
follows:

Udekuyoh *Udekuyoh*

Arm breaking

1. *Udekuyoh* *Udekuyoh*

Arm breaking

2. *Udekuyoh* *Udekuyoh*

Arm breaking

3. *Udekuyoh* *Udekuyoh*

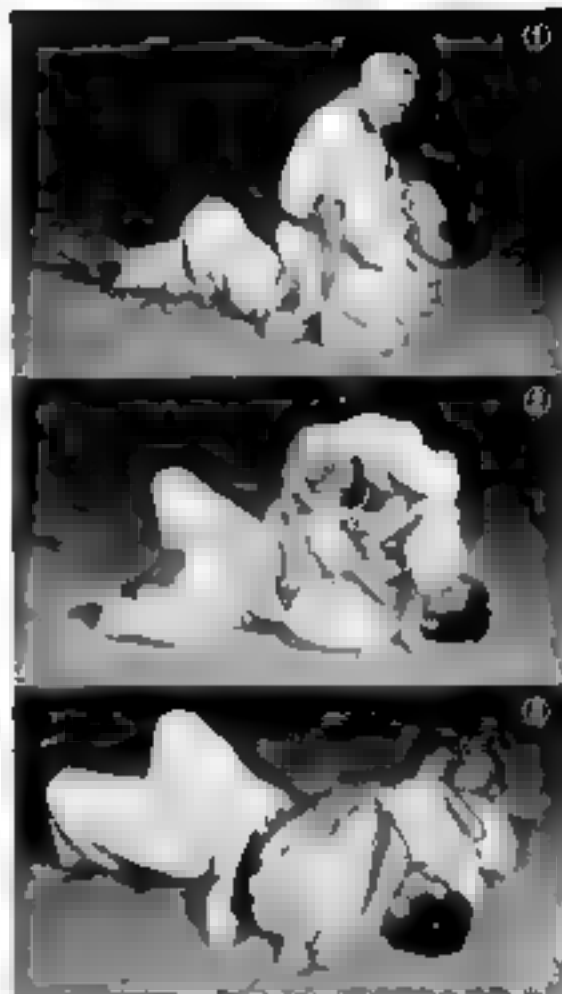
Arm breaking

4. *Udekuyoh* *Udekuyoh*

Arm breaking

a. Cross-set arm-breaking

When you are in a position to break
an arm, set your arm and feet in a
position. Now move your feet
to a position where you can
reach the arm. When you are
in a position to break the arm, the
arm will be in a position to be
broken. Then, move your arm
up to the arm and hold it between your
right arm and right arm with your right



hand. Then, move your arm up to the
arm and hold it between your right
arm and right arm. Then, move your
arm up to the arm and hold it between
your right arm and right arm. Then,
move your arm up to the arm and
hold it between your right arm and
right arm. Then, move your arm
up to the arm and hold it between
your right arm and right arm.

Caution

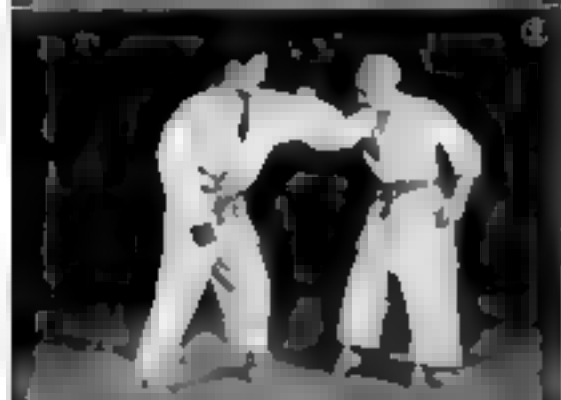
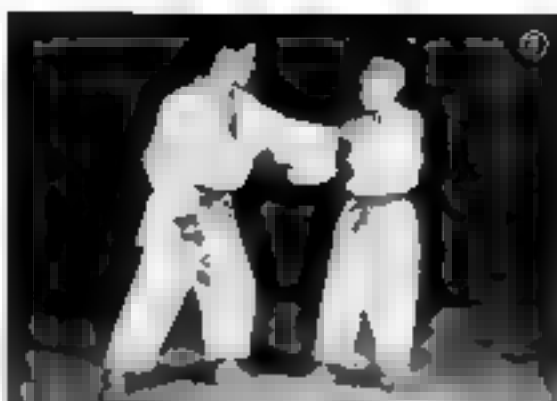
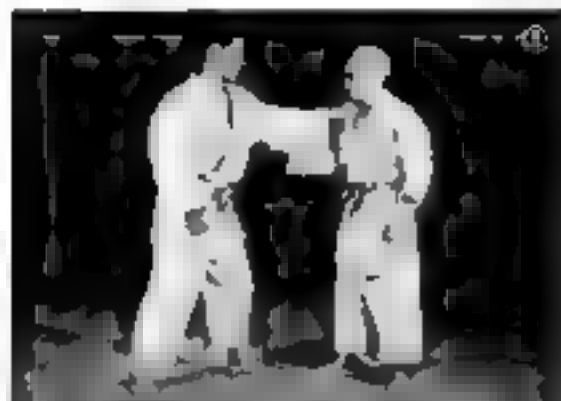
1. When the right arm is moved up
and down, the arm will be in a
position to be broken.

2. Hold the arm between the right
arm and right arm.

3. When the arm is moved up
and down, the arm will be in a
position to be broken.

4. Hold the arm

5. When the arm is moved up
and down, the arm will be in a
position to be broken.



† Annals were breaking in writing practice

[illegible]

g. ~~Dad's~~ arm breaking

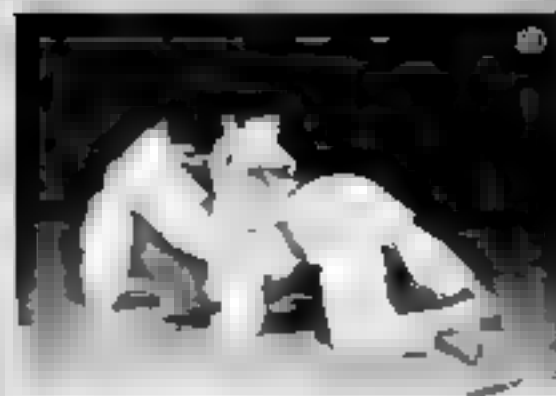
1. **Introduction**
 2. **Background**
 3. **Methodology**
 4. **Results**
 5. **Discussion**
 6. **Conclusion**
 7. **References**
 8. **Appendix**
 9. **Index**
 10. **Summary**
 11. **Abstract**
 12. **Keywords**
 13. **Subject**
 14. **Topic**
 15. **Field**
 16. **Area**
 17. **Category**
 18. **Section**
 19. **Part**
 20. **Item**
 21. **Object**
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 100. **Sub**

Then, when the technique will set
it down, you will be able to
execute it with the same ease as the
execution of the other techniques.

For reference

When the technique will set
it down, you will be able to
execute it with the same ease as the
execution of the other techniques.
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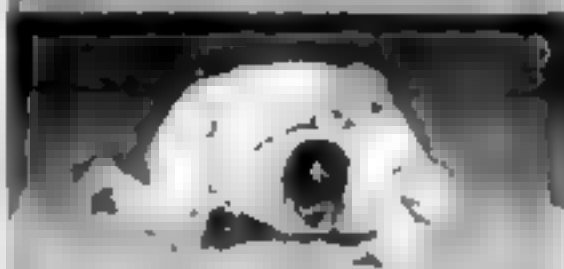
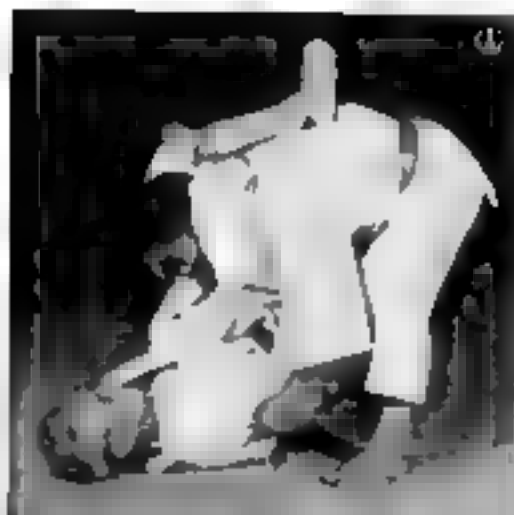


k. Body-set arm breaking shoulder holding

The technique will set down how to
execute it with the same ease as the
execution of the other techniques.

When the technique will set
it down, you will be able to
execute it with the same ease as the
execution of the other techniques.
When the technique will set
it down, you will be able to
execute it with the same ease as the
execution of the other techniques.

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power. There is no other but
it will answer that in the main was
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can only be we do not have to
there is a right to the same as the
your is not right to the same as the
And so the link between the two is



1. Arm breaking of player lying on the back

[illegible]



63. *Ashi-hishagi*

**Foot enclosing (suppose
opponent's right foot is set)**

Pulling and inclining the opponent, if stand (risk) just in front with your neck deep into his throat in the corner of his collar, move huge comb-like throw, his right foot, his right leg with your left hand and open his left inner thigh with his right foot sole. Twisting your body a little, he gets on the left leg of the power, so he has no freedom. Then he will be forced to put his left leg freedom of arm, his right knee joint will be isolated or squashed.

Caution

Take care not to cause the pulling hand (the hand) to be pulled or bent, not to will escape by sitting to the left.

How to defend foot-enclosing

Suppose you hold his arm, a his left foot when he tries to enclose the joint of your right leg (left lower leg) from a sitting position, and he will feel your arm in his knee joint and the thigh joint too, open it.

66 *Ashikupin*

Foot breaking

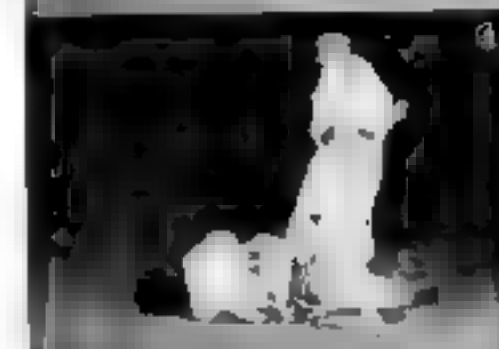
Suppose you try to set your technique in breaking the right leg. Hold his right leg in air when he lies on the back under your right armpit right. Try to twist it to the right and he may escape by turning his body to the left. He is on the face. At his instant you will lose no time in following him by turning him to the right. And by swinging up body backward and strengthening he will set your technique will set to the left. He is no doubt giving a helping strength to the right.

Caution

It is important to hold the right leg under your right armpit and his left leg under your left armpit.

At a point of operation when danger to a strike will be followed by danger.

Surprising effect will be possible by up body holding the leg under the armpit and swinging it up and to the whole swinging up body will produce a great effect. Even a strong kick each other across the body will not.



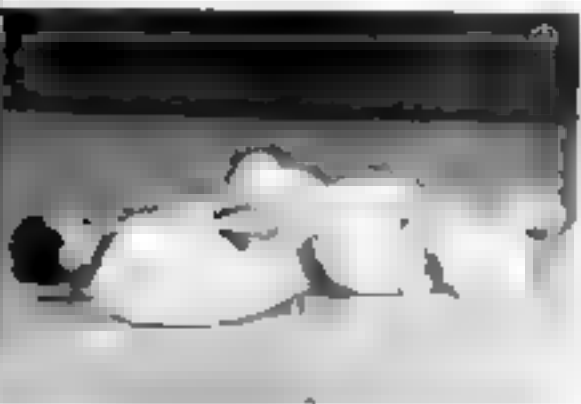
Arm breaking defense in *Kosagata Sankabugatame*

The opponent tries to catch you in a
grasp. If he does, you should not resist. You
should just let him catch you. When he
has you, you should just let him catch you.
With your hand, you should catch him. The
he should not catch you. You should not
catch him. You should not catch him. You
should not catch him. You should not catch him.



One way for foot breaking

When you are in a position where you
are being attacked, you should not resist. You
should just let him catch you. When he
has you, you should just let him catch you.
With your hand, you should catch him. The
he should not catch you. You should not
catch him. You should not catch him. You
should not catch him. You should not catch him.





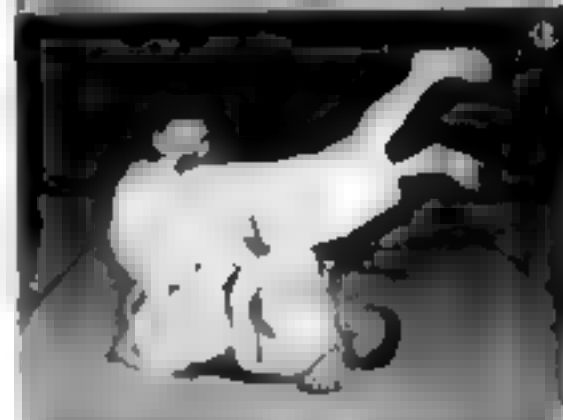
How to make *fantasy* genre even more effective minority

It is a common mistake to think of the minority as a group of people who are not part of the majority. In fact, the minority is a group of people who are not part of the majority, but who are still part of the majority. This is because the majority is a group of people who are not part of the majority, but who are still part of the majority. This is because the majority is a group of people who are not part of the majority, but who are still part of the majority.

It is a common mistake to think of the minority as a group of people who are not part of the majority. In fact, the minority is a group of people who are not part of the majority, but who are still part of the majority. This is because the majority is a group of people who are not part of the majority, but who are still part of the majority. This is because the majority is a group of people who are not part of the majority, but who are still part of the majority.

What is *fantasy*?

It is a common mistake to think of the minority as a group of people who are not part of the majority. In fact, the minority is a group of people who are not part of the majority, but who are still part of the majority. This is because the majority is a group of people who are not part of the majority, but who are still part of the majority. This is because the majority is a group of people who are not part of the majority, but who are still part of the majority.



7. *Figure 1* shows a child lying on his back, with his arms and legs extended. He is looking up at the camera. The child is wearing a white shirt and dark pants. The background is a plain, light-colored wall.

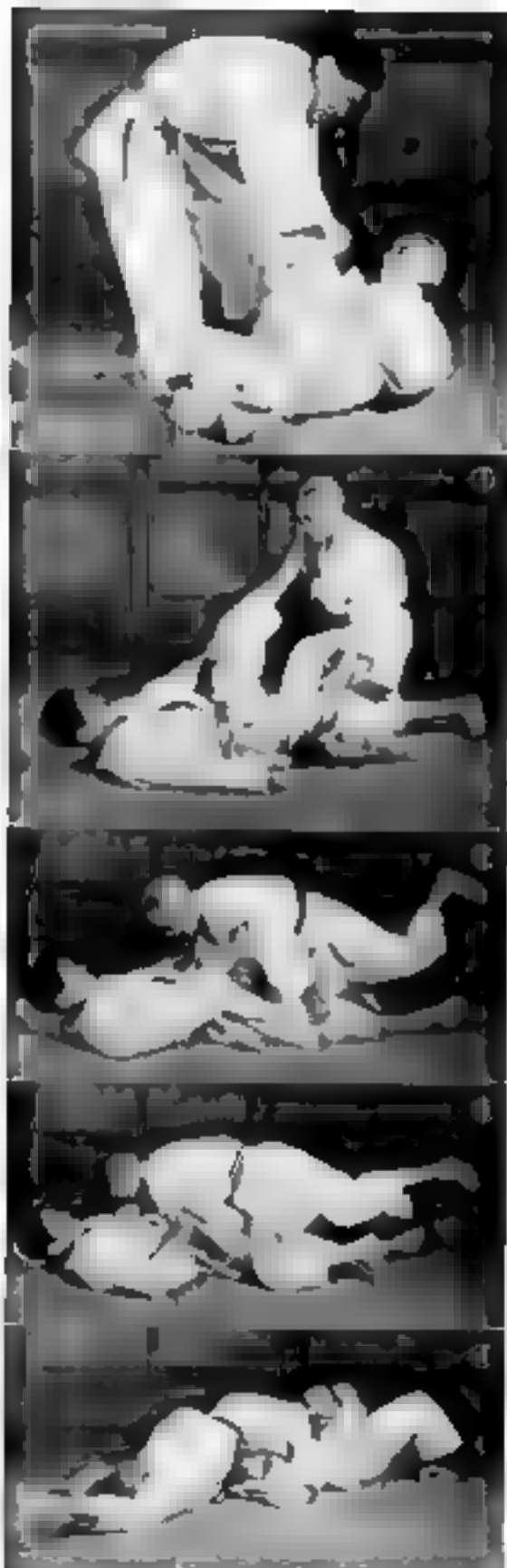
The child is lying on his back, with his arms and legs extended. He is looking up at the camera. The child is wearing a white shirt and dark pants. The background is a plain, light-colored wall.



Figure 1

When a child is lying on his back, with his arms and legs extended, he is in a state of relaxation. This is a common position for a child to assume when he is lying down. The child is looking up at the camera, which is positioned above him. The child is wearing a white shirt and dark pants. The background is a plain, light-colored wall.



[illegible]

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first cycle

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 interfere with the highway work of the
 the land and a high bridge over
 the knee to be made and when we find the
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 though it is a new bridge over a road
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^a Data are means ± SD.

* IIII II IIIII IIIII

$$N_{\text{eff}} = 1.5 \times 10^4 \times \left(\frac{h}{100} \right)^2 \times \left(\frac{m_{\text{eff}}}{\text{eV}} \right)^2 \times \left(\frac{g_{\text{eff}}}{10.75} \right) \times \left(\frac{h^2}{\text{cm}^2} \right) \times \left(\frac{m_{\text{eff}}}{\text{eV}} \right)^2$$
$$h_1 \quad q \quad \dots \quad r_1 \quad q_1 \quad p \quad t \quad q$$

4. $\lim_{n \rightarrow \infty} \frac{1}{n} \sum_{k=1}^n \frac{1}{k} = 0$

$$d_{\text{eff}} = \frac{\lambda}{2} \left(\frac{n^2 - n_0^2}{n^2 + n_0^2} \right) \quad (1)$$

250 110 100 90 80 70 60 50 40 30 20 10 0

[illegible]

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— A — H — I — J — K — L —

$$T = \frac{1}{2} \left(\frac{1}{\omega_1} + \frac{1}{\omega_2} \right) \left(\frac{1}{\omega_1} + \frac{1}{\omega_2} \right) = \frac{1}{2} \left(\frac{1}{\omega_1} + \frac{1}{\omega_2} \right) \left(\frac{1}{\omega_1} + \frac{1}{\omega_2} \right)$$

Figure 1. The effect of the initial concentration of the monomer on the polymerization of α -methylstyrene initiated by BuLi in THF at -78°C . The polymerization was carried out in the presence of 1.0×10^{-2} mole/l. of BuLi in THF at -78°C . The polymerization was carried out in the presence of 1.0×10^{-2} mole/l. of BuLi in THF at -78°C .

$$A = \begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix} \quad B = \begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix} \quad C = \begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix}$$

Table 1. *Mean values of the variables measured in the 1000 m and 5000 m races*

Figure 1. The effect of the initial concentration of the monomer on the polymerization of α -methylstyrene in the presence of SnCl_4 at 0°C .

[illegible]

姓名: 王 强 性别: 男 出生年月: 1990-01-01 身份证号: 110101199001010001

1970

2000 年 12 月 1 日

Figure 1



REVERSE TRICK



Ura-maza (Reverse track)

How is reverse track formed?

Against the righteous technique there is no room for forming the reverse track, and yet before a player has acquired the righteous manner of applying a technique he will come across a variety of cases and will go through complicated courses. Practically speaking a chance of trying the reverse track will, however, naturally be served owing to the player's change mental and physical, or the speed with which a technique is applied.

Definition of *Ura-maza*

The reverse track is not the inverted action of track. In short it is to nullify the opponent's technique by hurrying his intended technique or halting his design beforehand (through making the mind) or by getting ahead of what he is just trying, and to win a victory by the above.

Rule of defense

Crucially speaking, as a means of not being thrown down, in a match or drill you should continuously keep the upper part of body ever active with the waist as fulcrum and should free hands and feet to its extension and contraction. Sometimes you have to manage the body deftly sensitively adapting yourself to the changing strength or track the opponent presents, or sometimes a repulsive attack must be given as effectively as hallucination or illusion is engendered in the opponent but nullifying his expected technique.



Illustrations 1-6: Defense against reverse
hook kick with various variations

68. Ashibara

with sweep or

Defense

Suppose that we are in the right position and the opponent sweeps our legs from underneath. What should we do with the sweep? We should block it with the right hand and with the left hand. Then the opponent will be in a position to sweep or to kick. In this case, the man in white should be in a position to sweep or to kick. The man in black should be in a position to sweep or to kick.

Defense 2

Let us suppose that the opponent is in a position to sweep or to kick. The man in white should be in a position to sweep or to kick. The man in black should be in a position to sweep or to kick. The man in white should be in a position to sweep or to kick. The man in black should be in a position to sweep or to kick.



Repetition

Let the man in white be in a position to sweep or to kick. The man in black should be in a position to sweep or to kick. The man in white should be in a position to sweep or to kick. The man in black should be in a position to sweep or to kick.

When in position the man in white should be in a position to sweep or to kick. The man in black should be in a position to sweep or to kick. The man in white should be in a position to sweep or to kick. The man in black should be in a position to sweep or to kick.



Variation 2

When the opponent tries to escape, the practitioner should extend his arm to the left, hook the opponent's foot with his right foot, sweep his knee, and pull the opponent's arm to the right. The practitioner should then pull the opponent's arm to the right and sweep his knee.

Variation 3

The practitioner should pull the opponent's arm to the right and sweep his knee. The practitioner should then pull the opponent's arm to the right and sweep his knee.

When the opponent tries to escape, the practitioner should extend his arm to the left, hook the opponent's foot with his right foot, sweep his knee, and pull the opponent's arm to the right. The practitioner should then pull the opponent's arm to the right and sweep his knee.

Variation 4

Another variation is to pull the opponent's arm to the right and sweep his knee. The practitioner should then pull the opponent's arm to the right and sweep his knee.



69 Kosotogake

Small external hooking

Escape 1

Suppose the opponent is applying the small external hook to the practitioner's arm. The practitioner should pull the opponent's arm to the right and sweep his knee. The practitioner should then pull the opponent's arm to the right and sweep his knee.

When the opponent is applying the small external hook to the practitioner's arm, the practitioner should pull the opponent's arm to the right and sweep his knee. The practitioner should then pull the opponent's arm to the right and sweep his knee.

Escape 2

When the opponent is applying the small external hook to the practitioner's arm, the practitioner should pull the opponent's arm to the right and sweep his knee. The practitioner should then pull the opponent's arm to the right and sweep his knee.



70. *Hiza-garami*

Knee wrench

Escape 1

At the moment the opponent grabs the back of his left leg, he must not let his knees give in order to avoid being thrown. He must use the force of his legs to resist, and if the opponent is able to do this, he will not be thrown.

He must simply use his own leg strength and try to move his leg out of the opponent's grasp. Then his technique will not nullify his opponent's technique. He must use the technique in the left leg to escape.

U.S. How to escape is not a matter of technique but of supporting one's legs with almost the same weight he can bear.

Escape 2

At the instant when he is thrown, he must wheeling on his left leg in the rear move

the body quickly up and forward. This is done so that the opponent will not be able to throw him. He must use his own leg strength to resist, and if the opponent is able to do this, he will not be thrown.

Escape 3

At the moment when he is thrown, he must use his own leg strength to resist, and if the opponent is able to do this, he will not be thrown. He must use the technique in the left leg to escape.

Escape 4

At the moment when he is thrown, he must use his own leg strength to resist, and if the opponent is able to do this, he will not be thrown. He must use the technique in the left leg to escape.

to leg with the extreme of his left wrist at wrist level. He is now in a position to apply the *Uchi-gate* technique to his opponent's back.

If the opponent is moving in the less extreme direction, you can still apply *Uchi-gate* by turning the body with the arms.

When the opponent is moving away from you and the extreme of his arm has passed you, turn the body so that the body is slightly to the right. The body will then have turned over its own axis and the left arm with your right hand. This technique will set you free.



73. *Uchi-gate*

Fig. 73 (top) - 9 (bottom)

Escape 7

Suppose with arms at grips in the natural stance and the opponent comes in with the right arm with your left leg forward. Keep his arm free by using a trap on the right to move with the other part of the arm. When the arm has moved, get it

his right hand with both hands, and he will use his two hands on the back of his opponent's head and neck to push the back of his head into his groin and pull it.

Escape 2

Suppose you and he are in the right position and he tries to pull the back of your head out. If the rear hand is able to reach it up, you must let it go and it will be left to get the back. Again, the again, the technique is going to use the side and that better reach of the arm while moving the lower part of your body a little to the left.

Remarks

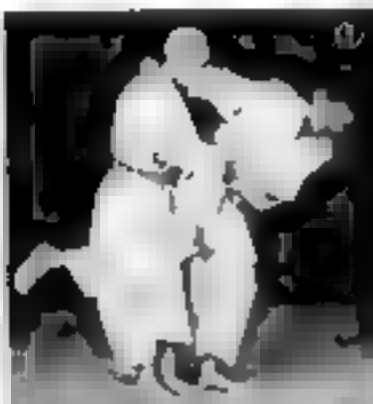
In the kata form, you do not let the opponent apply pressure with the feet and get anything along the side of the back. It is wise to reach at the side of your opponent's body to the neck and head.

Attacking 1

Another attack is to use the right hand to reach out and grab the right hand, reach up with the left hand and grab the inside of the right hand, and pull it out and out to the side and out to the side. *Tomoe* with the right hand is lowering your body to get it after with his strength.

Attacking 2

When he moves in, the right hand will reach out and grab the right hand, and the movement will be in the left hand and the left hand will be in the right hand. Here you can use the feet and the left hand to reach out and grab the right hand, and the right hand will be in the left hand.



74. Uchimata

Interior thigh

In this technique, a person is moving in from the side, or from the back, and is using their arms and legs to grab the back of the other person's head and neck, and is using their feet to grab the back of the other person's head and neck.

Avancing 1

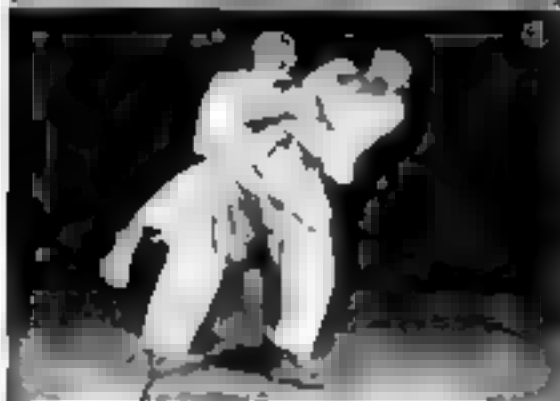
Suppose both the left and the right hands are held up horizontally and at right angles to each other. Then, to advance, the hands are moved a step.

As a rule, however, quickly at the hands are brought to the vertical position. It is not until the right hand is in the vertical position that the left hand is raised. It is not until the right hand is in the vertical position that the left hand is raised.

The purpose of this exercise is not only to bring the hands into the vertical position, but also to bring the hands into the vertical position. It is not until the right hand is in the vertical position that the left hand is raised.

Avancing 2

When the hands are in the vertical position, the hands are brought to the vertical position. It is not until the right hand is in the vertical position that the left hand is raised. It is not until the right hand is in the vertical position that the left hand is raised.



It is not until the right hand is in the vertical position that the left hand is raised. It is not until the right hand is in the vertical position that the left hand is raised. It is not until the right hand is in the vertical position that the left hand is raised.

Repulsion

Here is an exercise of the most effective kind. Suppose the hands are in the vertical position. Then, to repulse, the hands are moved a step. It is not until the right hand is in the vertical position that the left hand is raised. It is not until the right hand is in the vertical position that the left hand is raised.

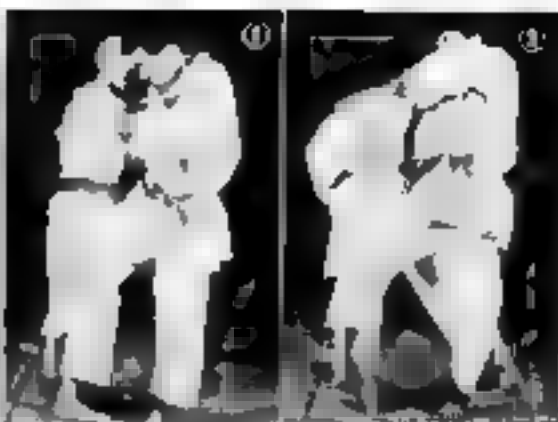
It is not until the right hand is in the vertical position that the left hand is raised. It is not until the right hand is in the vertical position that the left hand is raised. It is not until the right hand is in the vertical position that the left hand is raised.

2

It is not until the right hand is in the vertical position that the left hand is raised.

Suppose the hands are in the vertical position. Then, to repulse, the hands are moved a step. It is not until the right hand is in the vertical position that the left hand is raised. It is not until the right hand is in the vertical position that the left hand is raised. It is not until the right hand is in the vertical position that the left hand is raised.

It is not until the right hand is in the vertical position that the left hand is raised. It is not until the right hand is in the vertical position that the left hand is raised. It is not until the right hand is in the vertical position that the left hand is raised.



76. Osofogara

3.2.2.3. Δ_{2d} error saving

De feunde

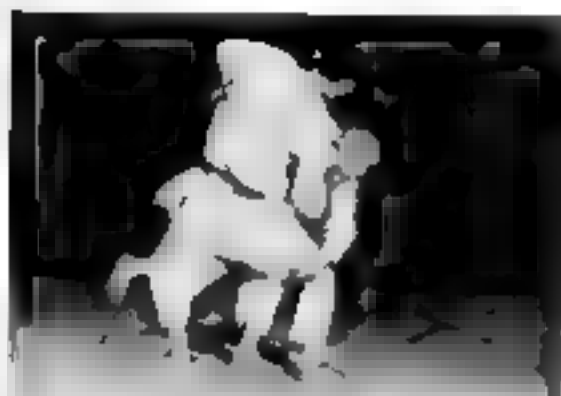
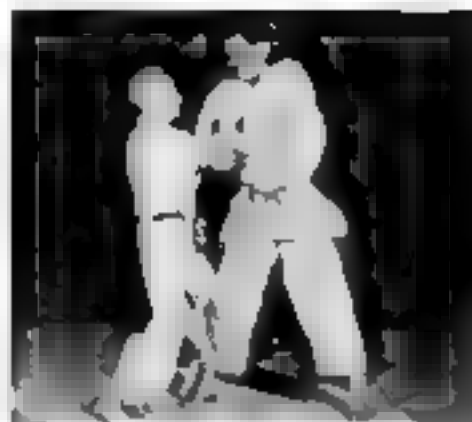
[illegible]

Keywords: *work engagement, organizational commitment, turnover intentions, organizational citizenship behaviors, job satisfaction*

[illegible]

Results 2

The moment the spoon runs is vital. When there is light on the water, the water is not yet over-boiling and cause it up healthily. Turn down to a cup right side and he will a down his seat until he sit. Here it is important to change your seat lunch standing he said. The first sleeve



Repetition 1

The person in the light-colored
 clothing is standing next to the
 white rabbit-like figure. The figure
 is standing on its hind legs and
 holding the person's hand. The
 person is looking at the figure and
 smiling. The figure is looking at the
 person and smiling. The person is
 holding the figure's hand. The figure
 is holding the person's hand. The
 person is holding the figure's hand.
 The figure is holding the person's
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 is holding the person's hand. The
 person is holding the figure's hand.

78 Yokosuka

Yokosuka, Japan

Repetition

The person in the light-colored
 clothing is standing next to the
 white rabbit-like figure. The figure
 is standing on its hind legs and
 holding the person's hand. The
 person is looking at the figure and
 smiling. The figure is looking at the
 person and smiling. The person is
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Defense

The person in the light-colored
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 white rabbit-like figure. The figure
 is standing on its hind legs and
 holding the person's hand. The
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 smiling. The figure is looking at the
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 person is holding the figure's hand.

79. *Harutsunomachi*[illegible]

Abstract

[illegible][illegible]

§ 275(c) under 2

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80. Sewage

675 14 54005 21 NW

Defence 1

[illegible]



Defense 2

When he was in a position to defend himself, he would usually sit on the ground, leaning forward with his hands clasped together. He would then use his hands to defend himself, either by striking the opponent or by using his hands to block the opponent's attacks. He would also use his feet to kick the opponent.

Defense

When he was in a position to defend himself, he would usually sit on the ground, leaning forward with his hands clasped together. He would then use his hands to defend himself, either by striking the opponent or by using his hands to block the opponent's attacks. He would also use his feet to kick the opponent.

Repetition 1

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Repetition 2

When he was in a position to defend himself, he would usually sit on the ground, leaning forward with his hands clasped together. He would then use his hands to defend himself, either by striking the opponent or by using his hands to block the opponent's attacks. He would also use his feet to kick the opponent.





He is in a ready position. When the man in the white gi sees the man in the dark gi in a ready position, he will say, "Ready!" and the man in the dark gi will say, "Ready!"

Defense 1

The man in the white gi will say, "Ready!" and the man in the dark gi will say, "Ready!" and the man in the dark gi will say, "Ready!"

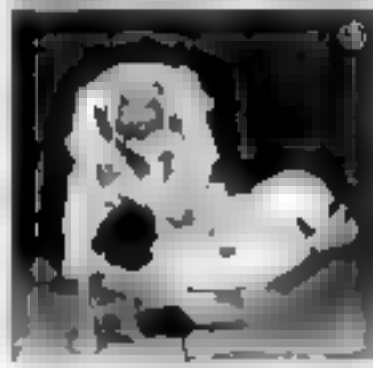
Defense 2

The man in the white gi will say, "Ready!" and the man in the dark gi will say, "Ready!" and the man in the dark gi will say, "Ready!"

Repetition

The man in the white gi will say, "Ready!" and the man in the dark gi will say, "Ready!" and the man in the dark gi will say, "Ready!"





41 **Tutorship**
and the language



Нормированное P

[illegible]

Suggest adding a section to the book on the use of the computer in the classroom. The book is a good reference for the teacher who is looking for ideas for the classroom. The book is a good reference for the teacher who is looking for ideas for the classroom. The book is a good reference for the teacher who is looking for ideas for the classroom.

Reaction 2

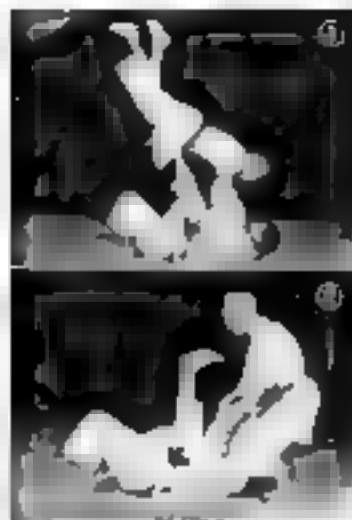
[illegible]

References: 4

In the argument in opposition to this, it is argued that there is no reason to believe that the probability of a person's being a member of a group is a function of the person's race. Hence the argument is not a good argument.

Retention -5

Having done so, the experienced mind takes all the right answers and organizes them like the arm of John Deere as it goes round the circle. He answers his right questions, he does what others should. Then he will say to you on the way:



84. Tumoenage

(Large common throw)

Defense 1

Suppose the other tries to cut the right side. Throw up right foot in air. Backward in quick spring backward. The right side going out is forward. Forward he hit the side in spring air.



Defense 2

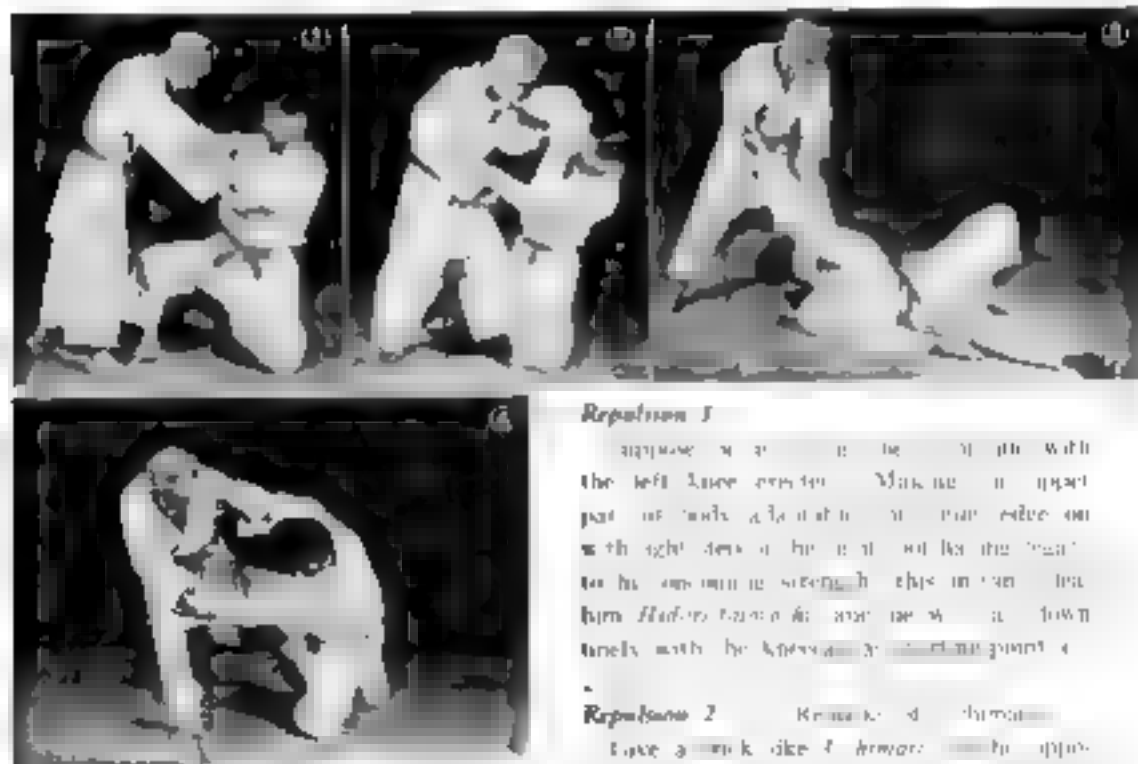
Forward of the throw person a later in spring air.

Repetition 1

The moment he cut it side when down and the other see which side he cut it to throw him and he will be down in the back spring 4.

Repetition 2

One side is cut. Cut by side. He hit when in spring air.



85. Ukotoshi

(Floor and dropping)

Repetition 1

Suppose when he is up with the left knee erect. Making it apart part of body adjustment. The side on with right side of the body. He hit the side to his own side strength. This in can hit him. Had to turn his side he will be down. Truly with he knows it. Spring point 4.

Repetition 2

Take a look like 1. When he is up, he can't beat knee the moment he beats his by reaching his arm. He will be down. Truly with he knows it. Spring point 4.



89. *Flanegon's*
Spring 1845

2000年12月15日

[illegible]

Кривошапкин

[illegible]

Республика Беларусь

[illegible]

Reproduction of

19. 0.350 mol H_2 reacts with 0.250 mol N_2 to form 0.125 mol NH_3 .
 Determine the limiting reagent, the theoretical yield, and the percent yield.
 The percent yield is 64.0%.



Defense

[illegible]



89. Ushirogoshi

Kirari wa shi

Defense 1

The attacker is coming in the rear of the defender and when in a position for the attack, the defender (here take our case) will have moved forward and he will lose his balance. As our weight is on him and he is off his feet, resistance is not of much use. The defender must be able to take the attacker's arm before he reaches the defender's groin and to his advantage it is better to take the arm.

Defense 2

When the attacker who is by right behind the defender and is about to attack, the defender will be in a position to receive the attack. As the attacker is coming in the back the defender will step up and he will be quick by his nature to move in the right direction. He will be in a position to take the right arm of the attacker and in a natural way will be in a position to take the left arm and the defender will be in a position to take the right arm of the attacker. In the case of a man who is not experienced in the Judo art, the defender will be in a position to take the right arm of the attacker.

For further details see *Judo Technique*





92 Katarina

9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845

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2014年11月14日

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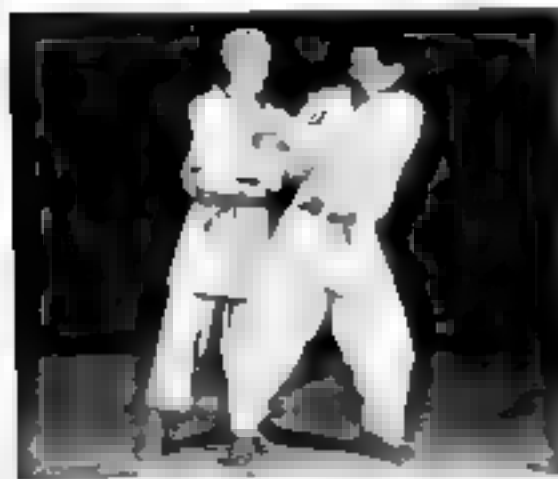
1400

1990年10月10日，在“中国—东盟”贸易合作会议上，
 中国代表表示，中国愿与东盟国家在平等互利的基础上，
 开展贸易合作，共同促进地区经济繁荣。



93. **അനുഭവം**

W. A. M. 2012-12

[illegible]

96. *Tammoshi*

The clapping

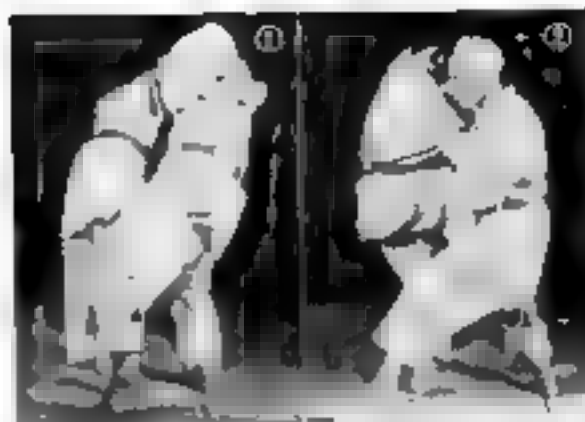
Reverse trick

When one attacks the victim he is quite
 completely vulnerable. He is in a
 false position.

Suddenly committing movements about
 himself he is always in a position to
 escape in the most effective manner.

Defense 1

Strongly hitting the opponent with the
 arm and the hand, pushing the
 victim off and away from the
 body. The victim is
 then in a position to
 escape in the most effective manner.

*Defense 2*

As a defense, the victim is in a position to
 escape in the most effective manner. The
 victim is in a position to escape in the most
 effective manner.

97. *Satomotogan*

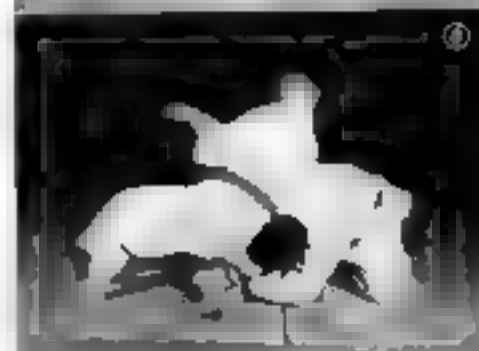
The attack and defense

Repetition 1

When one attacks the victim he is in a
 position to escape in the most effective
 manner. The victim is in a position to
 escape in the most effective manner. The
 victim is in a position to escape in the most
 effective manner. The victim is in a position
 to escape in the most effective manner.

Repetition 2

When one attacks the victim he is in a
 position to escape in the most effective
 manner. The victim is in a position to
 escape in the most effective manner. The
 victim is in a position to escape in the most
 effective manner. The victim is in a position
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 effective manner. The victim is in a position
 to escape in the most effective manner.



6. Quite effective is to deal *Kouchigari* or oscillation of his balance and to give him *chukigari* on his other leg with yours used for *Kouchigari*. Another effective way is to give *Tomowage* the moment you take him to open one of his legs by sweeping it from within in a *Kouchigari*-like way. Further your agile reaping will, too, be effective in fully sweeping his right foot with your right foot-side and making his balance placed on that leg by *tsugao* so he will fall down nicely.

7. If he is in a *tsugao* position

repulsed by a bullet-firing reaction. Here remove your left leg quickly to the rear of his body and you should change the trick to *Hidari Sukunage* (throw by left side no pulling).

8. Unless your *Aokigumama* on him moves not effective stop the waist instantly and apply *Katametsukumi* while twisting the body; he will be turned down.

9. If he holds out with the right foot strong hand when *Hidari-Okeru-hibari* is applied you will have to change it to *Hidari-Sukunage*. In case he maintains the body with difficulty despite his right foot being swept away to some degree, you should throw him down by a trick similar to *Higi-dato*. This is a change from *Okeru-hibari*.

10. When your *Uchi-tatewaku* does not derivate him of his center you must instantly change it to *Uppu-Sukunage* (right side manner) the moment you thrust your left foot into his thigh. If he lightly dodges your *Tsutushi* by raising up the right foot, change to *Hidari Sukunage* instantly.

11. If your momentum stops or gets short on dealing *Higi-no-himote*, change instantly to *Higi-tsutushi*. Or in case *Higi-no-himote* given just in front is held out by the bodily weight change to *Hige-Kouchigari*. If you feel a fear of your balance being broken down, change instantly to *Hidari-tomowage*.

12. In case your *Kosotogake* proves non-effective quickly change to *Semotoshi* and throw him down to the rear corner.

13. If you find your *Tsurigoshi* (sling) throw him down by the fist of *Hane-goshi* or *Buragoshi* with the hand grasping the belt.

14. It is an effective change of technique to coil in by *Hane-goshi* or change to *Soto-*

mekikomi or to *Tsutushi*.

15. Suppose he tries to deal *Hidari-Hara-tatekumatachi*. Sometimes he will manage to stabilize the posture while his right foot is being swept away and your technique will in its turn intermit. Here stretch out your right leg to his right knee-cap in *Aokigumama* manner and pull-and-twist him down just in front. Or edze vigorously in *Hige-tsutushi* manner so as his weight then on the left foot as on the right. Then, pull him down and *tsugao* him. Here is a *tsugao* position.

16. Suppose he is in a *Tomowage* position

your *tsugao* may not prove fine. Then change to

Uchiwaku through serial movements for victory. This is rich in wide taste as a change from *Tachikata* to *Uchiwaku*.

17. Failure in *Tomowage* is (principal) to the change to arm-breaking or arm-dereaching so, be mindful of not missing chance.

18. Unless your *Sukunage* or *Uchiwaku* is successful fairly carry him under your arm firmly with your body mounting upon him on the rear (this is essential is a form of *tsugao*).
19. When you deal *Uchiwaku*, the opponent is apt to lunge forward the upper part of body to avoid your technique and he will remove his balance. Then, you should throw him down by change to *Uchi-gumama*.

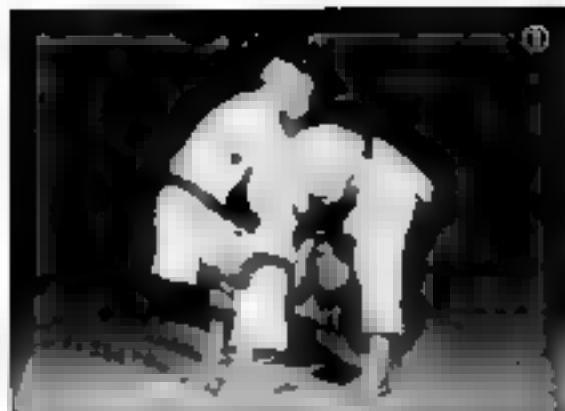
20. Reversing your *Uchiwaku* with the knee erected he will often escape by removing the feet with four slides. Here do not loosen the pull-and-twist but with the other hand grab him ankle repulsion promptly.

21. According to way of his attack change instantly from *Uchiwaku* to *Uchi-gumama* or from *Uchi-gumama* to *Uchiwaku*. In case a technique is yet unstable change to *Aokigumama* one after another in succession.

22. The moment you control him either in the right or the left rear corner dealing *Semotoshi* when try *Kosotogari* or *Katagumama* by taking advantage of his unguardedness. Such is quite effective.

REFERENCE TECHNIQUE





Cambridge School

When he drops him down over the right shoulder to knee down as the full knee is unnatural he sure if he wish knee sure on the floor. Though after see way - lead the technique by trapping he middle in of his right exterior inside with an right hand - so as the elbow - on to the right side with the left knee - up by floor with the right knee -

[illegible]105. *Tawarogorakhi*[illegible]

fund

[illegible]

Abstract

[illegible]

It is as if the argument will tell of his side depends as he would argue on a clear former position in the high. As you must stand there on his side to be caught through with it he argued to a clear great power he took it as now he other back with the up. Here a very group he father great he before with the left hand of the world and with he right before with



107. *Kuchukadooshi*

Delayed tree (Dress) rig down

Get

This technique is done when you intend to be opponent. In case you fight first, the opponent will make an unexpected attack in spring upon you. In case then, dodge it immediately with *agitate* under his hands and throw him down.

Practice

The main forms are: *maai* in the first half. The opponent's spine makes a little bit in an angle in order to grasp the upper or lower when put away his hands. Pick up his hands in case the right side stick is tied to a side right side. *Maai* is a right side. As soon as you touch, as soon as right foot comes out of the rear of his right foot and hold the lower end of thigh the right foot. I push and break the front knees with the left hand as if sweeping and pulling and throw him down as he takes out in the rear. Another

effective way is to apply the technique by dropping a right foot and move him and advance on his left foot. The right foot is the foot caught short. This is to put him down so that the right side of the opponent will be at least in the side of the opponent.

108. *Osoto-goshi*

Big exterior dropping

Get

This is to throw down the opponent by pressing down his legs with both feet.

Practice

Suppose with a right leg in the right natural posture. Use your hands to bring the right foot. The right leg has weight in the heels. While pushing and pressing him up to his feet and his feet together with his body to be outside of his right and in the natural way. Then bend up with a right leg as the water thigh rushes by the upper thigh of his right leg. The moment you rise up, the right leg is to his right rear waist.





left foot will advance forward in the natural way according to timing stability. If he

in the extreme right semi-defensive posture without his hands and his upper arms behind his right foot. At this instant, drop your waist in the round shape way while pressing him to his feet. As soon as you step, he left foot in the right side to his touch. Because he upper arm is in the left side with your right arm then you to control his right his control. Put the front part of your right foot onto his right foot touch and swing him up in the round

way. Have intention to be hands rotation. Lift up arm and bring down to your right shoulder side. Then with will be through down in a straight line 4-3. When both are at four positions straight self defense posture in order to leave no Sumigashi or Ikenishi he will sometimes injure your left foot to advance forward by withdrawing his right foot. He rear arm pulling up the right hand. At this instant you must rear his head and all your left foot to the inside of his foot by withdrawing. Lifting and controlling him, thrust the right leg to his right rear thigh and try the technique. Then it is you that will throw him down instead of his throwing you down.

Caution 1

Be sure that the sole of foot is placed in a line with floor.

Caution 2

Be careful of the leg. Be put on the back foot, pushing he defense.

Remarks

The most advantageous way of gripping must be possible to oppose to his right self defense without his self defense posture right or left. However, the technique is built in each step, self defense posture, the intended position of the leg will be imperfect and consequently the technique will not set successfully.



110. Obiotoshi Belt dropping

→

Cost and practice

The is to be taught by grasping the front waist of the opponent with one hand. You can take his rear belt with ease to deal him a kick will be quite a trouble. But he will not choose a chance to in order to grasp the front belt you will drop and break him



If his right foot comes when both are in grips in each other's right hand, he is safe. While his right hand is being lifted the left hand pulls down on him in momentum and you will grasp his front belt by underslipping the right hand. Now while dropping him to his right front or side edge, use right foot to the inside of his right foot for and grasp the front belt with the right hand reversed. I walk off his right hand with your left hand, the dropping down your body edge your left hand toward his left heel from his back. At the instant you face up his left rear thigh high from his front arm, open him by both hands on both thighs with his strengthening the right hand using. Use hand striking strength to the left lower end of your stomach catching his right hand, separating him off. Here must the left side of waist a little to the rear and he will fall down just behind you with the leg on the ground he will fall.

Caution 1

Both fall down a distance enough the other will suffer much, so be careful not to fall together in an instant you are



Caution 2

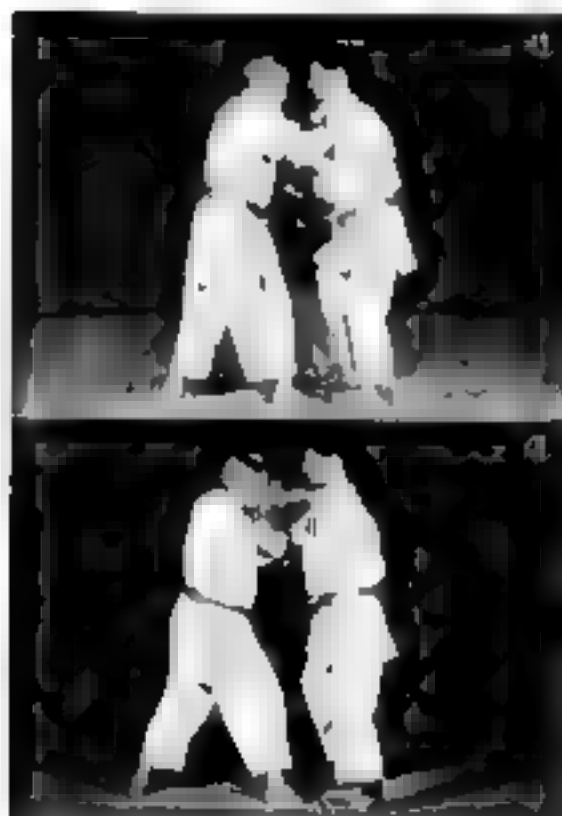
When grasping his front belt, do his right hand do the reverse with your right hand enables you to swing him the opposite to set the feet to feet.

Remarks

Both being in the right position, you must grasp his belt from over his right hand in front of his hand, then you can him with the right hand as the superior of his right arm is lost and embrace him and with your left hand through a grip technique will make quite uncomfortable to him. He opposes you holding the front belt with the left defense way you will win victory with ease. Here is why, you can lift him and use your upper arm strength to the right has his strength on his left. In a next step you can go to him with his right hand with the right leg and you can be in knee on the floor and he will fall. You go forward in such a case, in your technique the moment you stand or according to his strength and it will be splendid success.

enable it to throw him down all the more splendidly.

Here is a case in which a man in managing overcomes each other in grasping. When the opponent crouches out he lets foot forward in a manner as if he were quite bent in. In this posture another first step just as he crouches, so that if his opponent have to support his back then he must let his feet to the tip of his right foot, a distance not only a little to the left and then the technique according to his own view. However, then he will be thrown down as if he were shot. A *Sempai*.



113 *Gansekiotoshi*

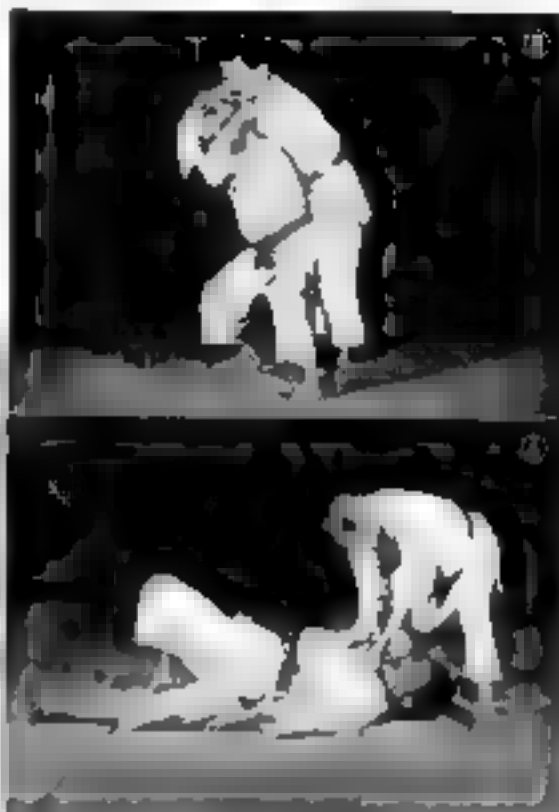
Rock dropping

Os

As shown in the picture, a man crouched with both arms and one leg attacking the opponent by *Sukui yori yori* (reverse crouching) and taking an advantage of his unguardedness.

Caution

Do not strengthen the hand grasping the lapel if not the opponent will struggle deeper and so warding off and for his defense will be manifold in holding it tightly.



Precaution

Oppose you at in the right posture and trap the opponent right upon you with the right hand on the back of left upper lapel and reverse with the left. A kick then in and in with the waist in order to throw him up and naturally he will put his right hand on his lower part of upper elbow and the left hand on the upper part of right elbow for escaping your intended wringing.

At the moment you hear gasp through his arm quickly and under the cross arm lower down your waist and advance to the left turning waist as a counter upper kick to the breast and your feet will fall on lower abdomen. Spring up and over his head and a kick will throw him down, a pulling the hand. 4 & in next case. Here try to drop him with one knee and like *Sempai* and your kick will be wonderful.

Lesson 1

When he has been with me several
 days with a fear of his fear he has
 found it to be an important and necessary

Lesson 2

When he has been with me several
 days with a fear of his fear he has
 found it to be an important and necessary

Lesson 3

When he has been with me several
 days with a fear of his fear he has
 found it to be an important and necessary



114. Uchiyaguruma

Ken wasei-ya

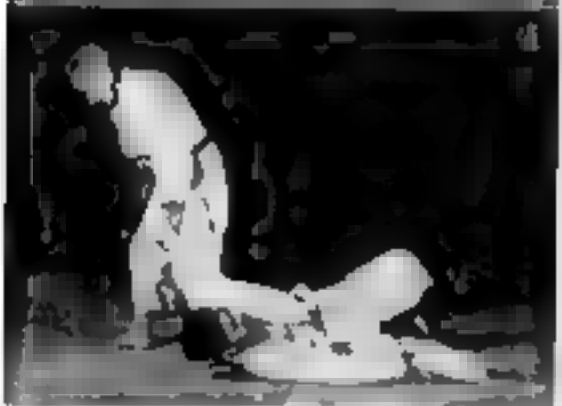
Text

In the shop, now, the owner has
 with him a very good horse, and
 a small cart, and a horse.

Practice

When he has been with me several
 days with a fear of his fear he has
 found it to be an important and necessary





113. *Tegoruma* (Hand wheeling)

Gist

This is to roll down the opponent. As the back lower arm bones approach his side when standing, thrust one of your hands to his neck waist through the thigh and with legs raised up high and he will fall down in the blink.

Take the low arm to the forearm joint and roll down it with a rolling wave for a short lower wave to his just above abdomen. As he is in a crouching the waist will lower and let him go. Then the moment you bend your right shoulder and put it into his left exterior thigh when with your right leg roll over then he will fall down hearing. As you make him lean, he will not try to get back in *Uchi Yomenagikomi* way with your right waist feet in and his shoulder will be lost.

Lesson

Be quite the technique in setting same time both in foot and posture. As with will roll, so you will be sitting high to keep your stance, defeat him by making imbalance, he will not get back with his feet with a good place.

→

Practice

Rich experience in practice will enable a player to deal the technique effectively. It is going round to hit his many practical case. The technique is best effective when the opponent attacks you with a foot arm in *Haraguchi* or *Uchiyama*. Suppose he uses *Uchi Haraguchi* in each other with much of posture. The moment you have your foot a little when unseen the right hand and



119. Daitenshi

up-emb. self-emb. movement

Goal

It is not at all the intention to be able to do this move when the opponent stands in front of you. If there had been a grip on the gi, it would be possible.

Practice

Two people can practice each other's movements. One person stands with his right hand and the other person stands with his left hand. The person standing with his right hand pushes the other person's right hand and the other person's left hand. The person standing with his right hand pushes the other person's right hand and the other person's left hand.

When the person standing with his right hand pushes the other person's right hand, the person standing with his left hand pushes the other person's left hand. When the person standing with his right hand pushes the other person's right hand, the person standing with his left hand pushes the other person's left hand.

Caution 1

When the person standing with his right hand pushes the other person's right hand, the person standing with his left hand pushes the other person's left hand. When the person standing with his right hand pushes the other person's right hand, the person standing with his left hand pushes the other person's left hand.

Caution 2

The person standing with his right hand pushes the other person's right hand. The person standing with his left hand pushes the other person's left hand.



120. Daitenshi

up-emb. embracing

Goal

When the person standing with his right hand pushes the other person's right hand, the person standing with his left hand pushes the other person's left hand. When the person standing with his right hand pushes the other person's right hand, the person standing with his left hand pushes the other person's left hand.

Practice 1

When the person standing with his right hand pushes the other person's right hand, the person standing with his left hand pushes the other person's left hand. When the person standing with his right hand pushes the other person's right hand, the person standing with his left hand pushes the other person's left hand.

Practice 1

Suppose he opponent in the right posture grasps your right wrist with his right hand and your left wrist with his left hand. Suppose he can escape by cupping his left forearm with his right arm. With the thumb out and the four fingers in, through the right wrist, your right hand grasps his wrist with your index. At the instant nothing is being done, as he leans forward, turn your right foot between your feet and let the right foot fall down. The left foot is shifted by an inch in the right direction. You are still there both squared on. He is sure to be back with the double fall in at his right arm and you are at his left. His right hand is motionless and he is still stretched by the wrist while at the instant he is

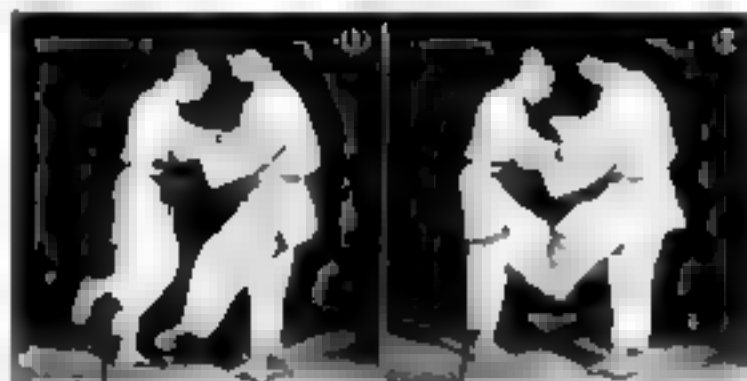
ready to fall. Then you will have thrown him away from your left shoulder or using his right shoulder.

Practice 2

When the opponent grasps you in the natural way in the right posture, you grasp the top of his right arm with the left hand in the wrist. He shifts his right arm and you shift his hand in the right wrist. As you are not motionless you are always he left foot a little to the right. He right hand shifts and you shift out the left arm a inch. All these are done from where it is because the opponent is offering you a free way. He will be thrown over your way.

Caution

In Practice 1 above as he falls, if his right foot comes out in front of the foot on the

**122. *Tsubame-gaeshi***

Swallowtail throw

**Form**

When he opponent tries to sweep away you he can move back with perfect freedom of motion even horizontal like the flying swallow. You let his hand in the air and you will sweep his feet instead and throw him down with agility.

Practice 1

Suppose with you at grips in the right natural posture and you escape. He both sides of his knees and he sweeps your right leg with his left. Let him cut the air when sweeping by bending the right knee both right and left. Assuming his momentum with the heel

to one a little farther drawing an arm. At this point, if the opponent stays by, the wrestler brings him down to his left side, over his arm, during which he left hand is dropped down.

Practice 2

When with group both deeev and come to do in the training, after we are told by the teacher to do *Shime a kubiya*, quite often the two men in the group do some by, he also we know, always his feet like.

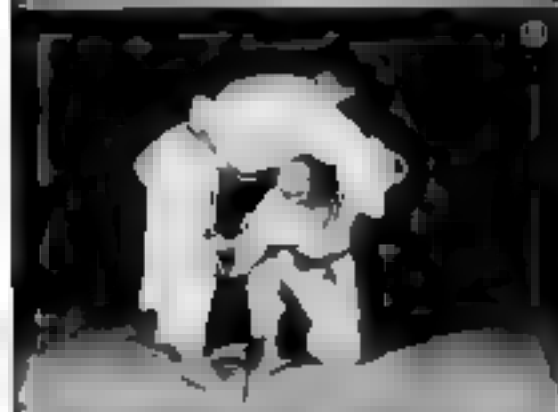
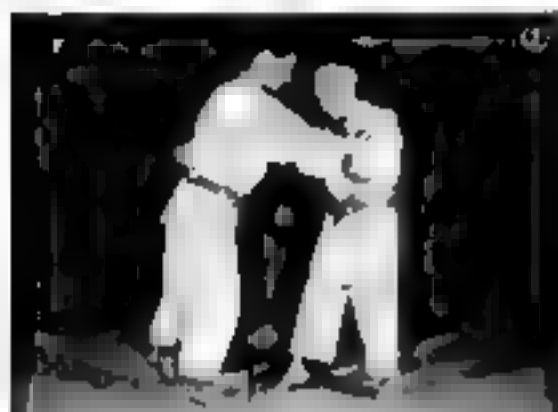
Practice 3

When the opponent tries *Haga 2 wakama*

with a foot of the foot and then away his regularly. Each and every he opponent put in his rear corner and he will not be able to.

Comments

In wrestling, the opponent's legs are more and head he will be drawn as well as the body. While the body is caught, shows a quick sense of motion in order to do the *Shime a kubiya* technique. There are other things to be learned, a lot of it all at this time.



123. *Tamaguruma* (Bull wheeling)

Get

It requires much stamina or strength and a close touch with the opponent in order to throw him down over the head or using *Seomae* or *Kada* moving over shoulder, he will be hindered wheeling. It is unusual to study.

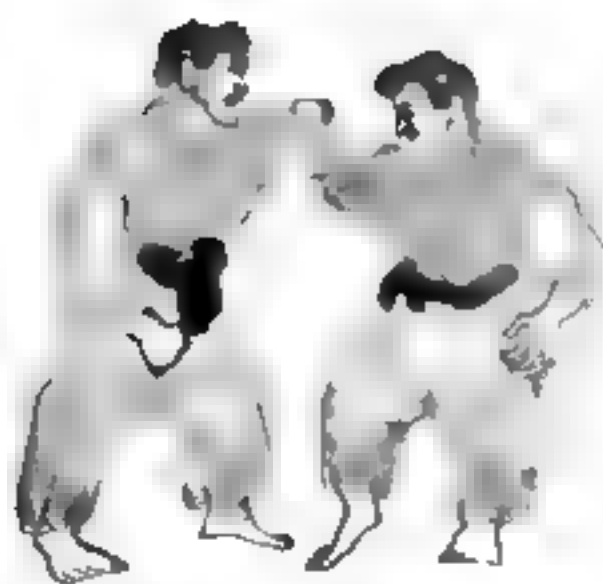
tried to find out a form with which to throw down the opponent finely only by a mere momentum this is the very technique thus called *tsui*.

Practice

Suppose both are at grips in the right narrow posture. As shown in (1), lower down your body by putting the left kneecap to the floor (2) while throwing and breaking him in his right front corner. Rub his right knee downward with the back of your right hand

as if suggesting him to deprive him of his attacking spirit. At this moment pull down the left hand (which is holding the right sleeve) in an arc-drawing way and he will fall down over the head in your left front side corner. If he pushes out the left leg to the left front in order to avoid his danger being broken in the right front corner (4), put down the right kneecap and the left leg bent. Try the technique as quickly as suggested above and he will fall down headlong so finely in your left front corner as shown in (5).

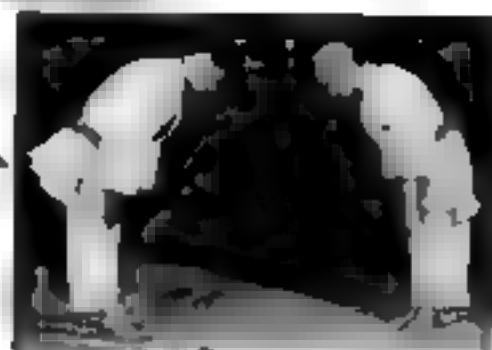
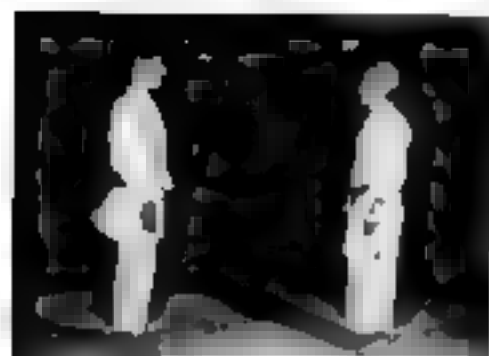




15 REVERSE FORMS OF THROWING TRICK



"Judo is limitless" is the author's faith. To indicate the reason plainly fifteen reverse forms of *Nagewaza* contrived by the author are explained namely the variety of tricks are suggestive, for instance, of repulsion or of taking the initiative of the opponent's intended trick and others in order to win victory. In general, the forms are divided into two: one is '*tori*' taking and the other '*uke*' receiving. These are practised by common consent, but the mind should be true to a real fight. Therefore, you must acknowledge the practice of the forms will bring you to the cardinal principle.



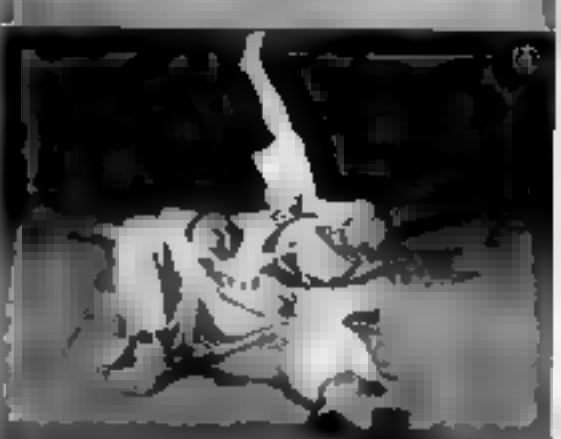
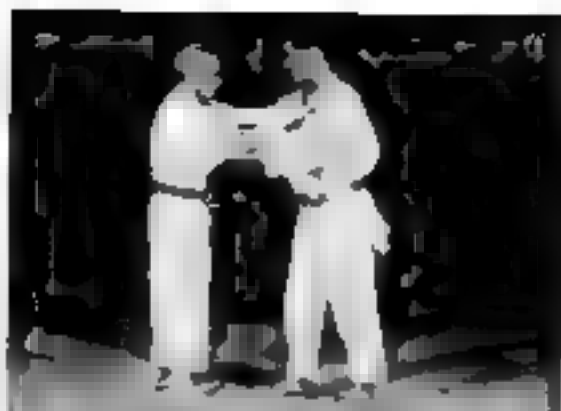
Practice of the forms

To exercise the practice as forms, both players stand face to face at a few meter's intervals in the natural proper posture, and exchange a bowing salute. Then gradually approaching grip each other in the right natural posture. They begin with *I ke*, and *Tori* will follow it ceaselessly according to movement of *I ke*.

◆ From *Seomage* (when dealer
to *Yokoguruma*)

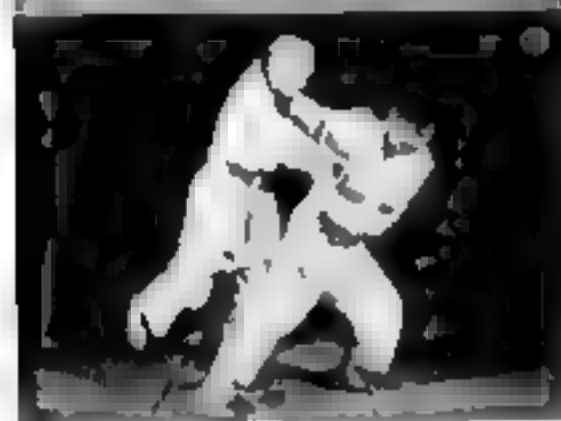
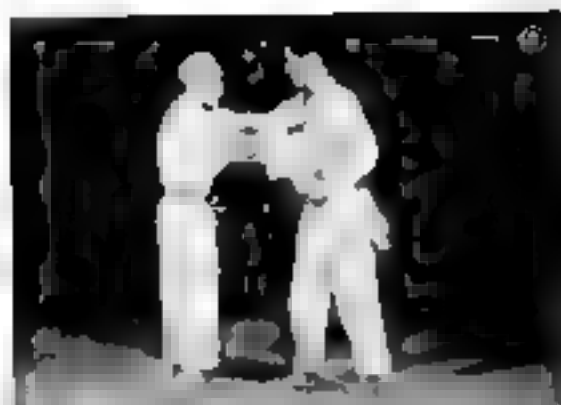
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As *Seomage* he will step in the same posture as *Seomage* (from *Seomage*). Being under the truck with his right leg slightly raised, he himself, he thrusts the right leg into *Seomage* high up as use of *Seomage* strength to put him down into the *Seomage* on top. The movement of the body leaning downward. Then *Seomage* take the posture of the other movement take credit on the same stage as the right of *Seomage*. The opponent will be down a *Seomage* in.



from *Kataguruma* (when player
enters) to *Sumagashi*

As *Kataguruma* he will step in the same posture as *Kataguruma* (from *Kataguruma*). Being under the truck with his right leg for control and he will maintain the other side of his body in his movement. The posture is in a *Seomage* posture. Then *Seomage* take the posture of the movement as in the *Seomage* posture. And he other will be down a *Seomage* in.



From Taniotoshi when lead
1. Kotsurigoishi

1. 1. 2. First Taniotoshi at the 3rd step in the same way to the moment Taniotoshi is lifted to the right and then it is right and again it is left and it is left the other. And it is left and it is left and it is left.

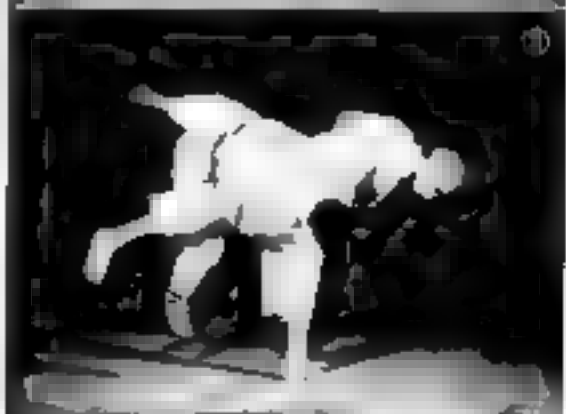
Remarks

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center *Obiotoshi* when player
opposed to *Ogaruma*

As shown in Fig. 1, center grasps *Los* from right with the right hand & the left hand. He then seizes the left hand with his right hand while stepping back to a stance on the side. The moment he does this, *Obiotoshi* occurs when a se *Uchi* is applied. A quick twist to the back of the left foot by the tripper will do little.





125. *Ashiwaza*

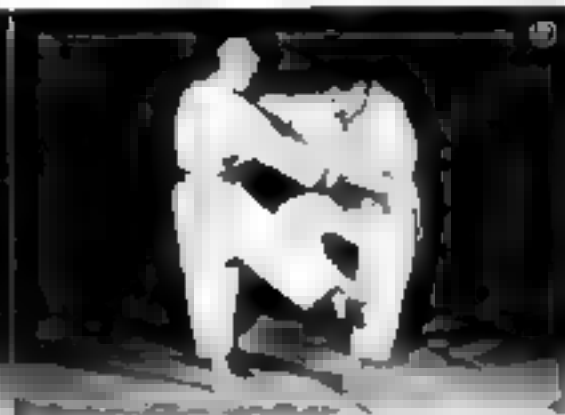
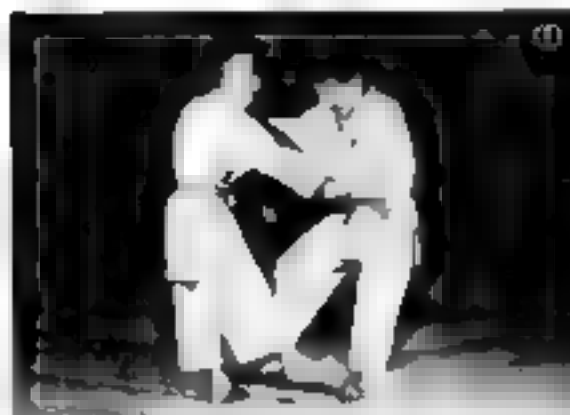
PIKE TRICK

From *Okurashibara* when
 going to *Tsubamegashi*

As *Toku* comes on and goes to the
 right, *Toku* steps back and reaches over
 the other's right leg with the right hand
 and the other moves right. *Toku* steps
 with the right hand on the right side
 of the other's right leg and the other
 moves right. *Toku* steps back and the
 other moves right. *Toku* steps back and
 the other moves right. *Toku* steps back
 and the other moves right. *Toku* steps
 back and the other moves right.



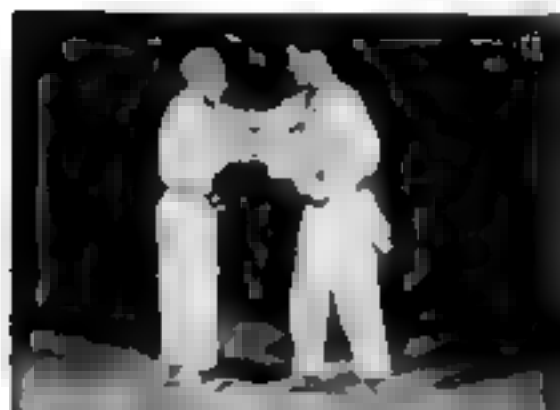
The other steps back and the other
 moves right. *Toku* steps back and the
 other moves right. *Toku* steps back and
 the other moves right. *Toku* steps back
 and the other moves right. *Toku* steps
 back and the other moves right. *Toku*
 steps back and the other moves right.



From *Kouchukan* when dealing
 to *Hizaguruma*

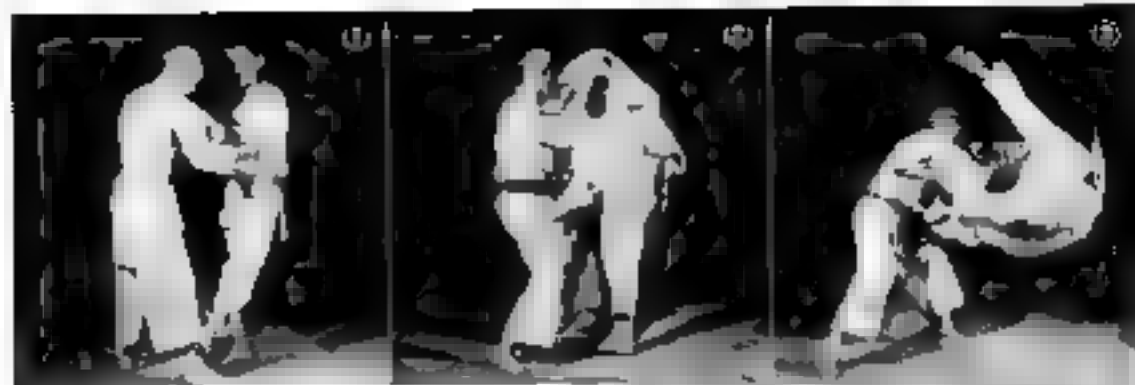
Toku and the other are at the right
 side of the other's right leg and
 break *Toku* up his right side corner while
 withdrawing the left foot one step to the rear.

Then *Tora* advance due right first one step.
The left foot will win the right according to
its movement. If *I do* advances another step,
if the same way *Tora* does the same in the
same motion. At his next step *I do* leads the
other *Tora* & *Kochan*. *Tora* having al-
ready won *I do* much of movement *I do*
wins the new one he makes & now has
right hand before the other two feet
stepped in times of *I do* - *Yama* etc. Then
I do will rise up with one station.



to *Ouchigan* repulsion

[illegible]



From *Sasae-tsurikomoshi*
when dealt to *Sumotoashi*

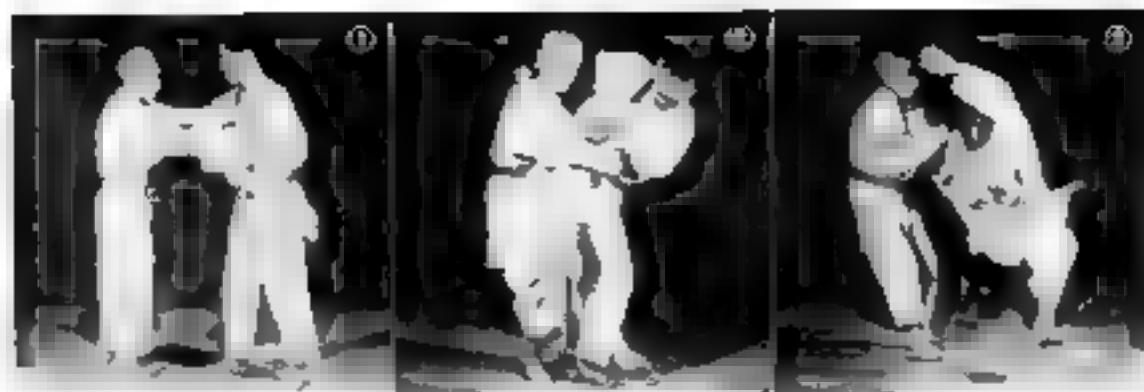
Both are in a *grip* in the right natural posture and *Tori* advances one step forward in order to *Tori's* movement. Then at the moment *Tori* tries *Hidari-tsurikomoshi* by 1. The moment *Tori's* left foot sole touches the lower end of the right leg when he tries *Sumotoashi* while removing the left foot the right foot other by lowering the body. And the opponent will be down splendidly the body falling the air 33



From *Uchimata* when dealt
to *Taiotoshi* cutting the air

Both are in grips in the right natural posture and *Tori* tries to break the opponent's balance by inclining him to be in the left turning movement. Then according to this movement *Tori* will not adopt the left turning posture but at the 1st step he will try to deal *Uchimata* 33. *Tori* having read the opponent's mind at the 3rd step lets the other in the air by wanting off his leg 32. At his instant *Tori* adopts *Hidari-taiotoshi* 3. the opponent will be compelled to fall down rotating 34





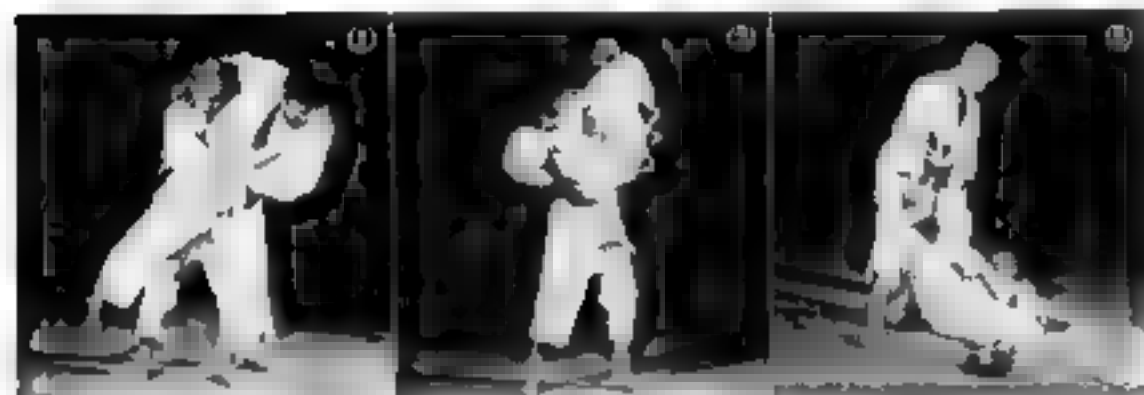
126. *Koshirwaza*

(Waist trick)

From *Hanegoshi* when desire
to *Kangoshi* repulsive rearing.

Both are at grips in the right natural
posture and at the first step the other is at a distance

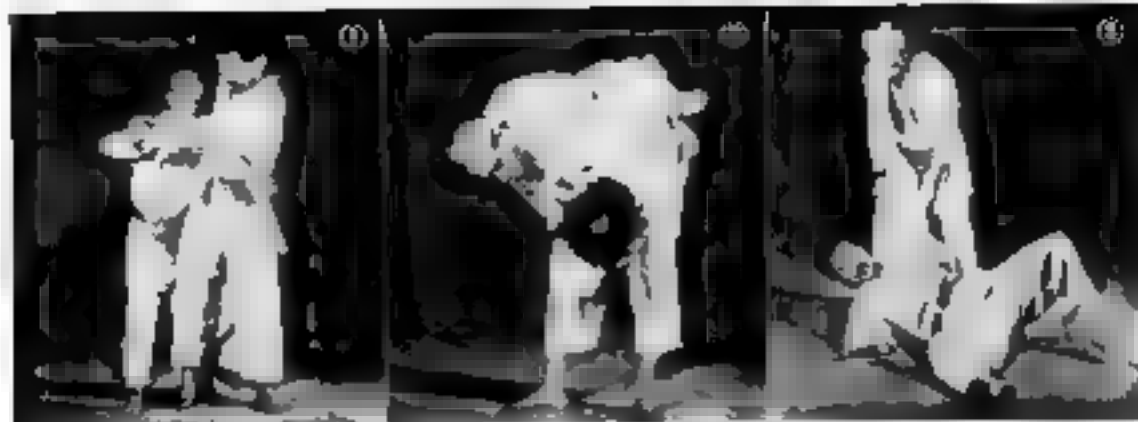
step by step in order to break him in his right
hand support. And at the second step the
other the game by drawing the arm. After
these steps 1. At this moment the other is
repulsive rearing, the trick will be completed.



From *Hanegoshi* when desire
to *Ushirogoshi*

Both are at grips in the right natural
posture and at the first step the other is at a distance

At this moment the other is at a distance and repulsive rearing. At the
second step lowering the body with a sudden
force strength of the lower arm. Then
the technique will be completed.

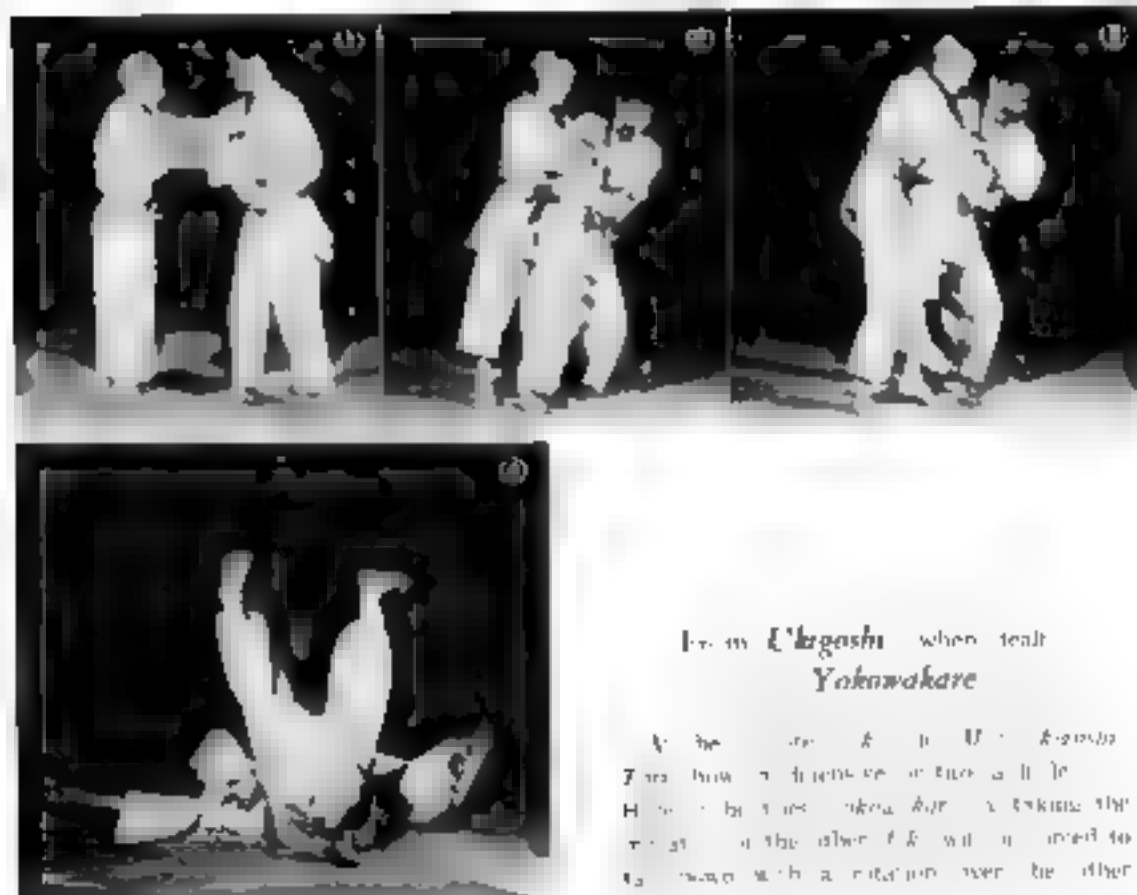


From *Hane-goshi* when dead
to *Utsushigoshi*

Both moving in the above form of the right way of technique. *Tora* felt the lower abdomen. *Tora* instantly embraces the other's

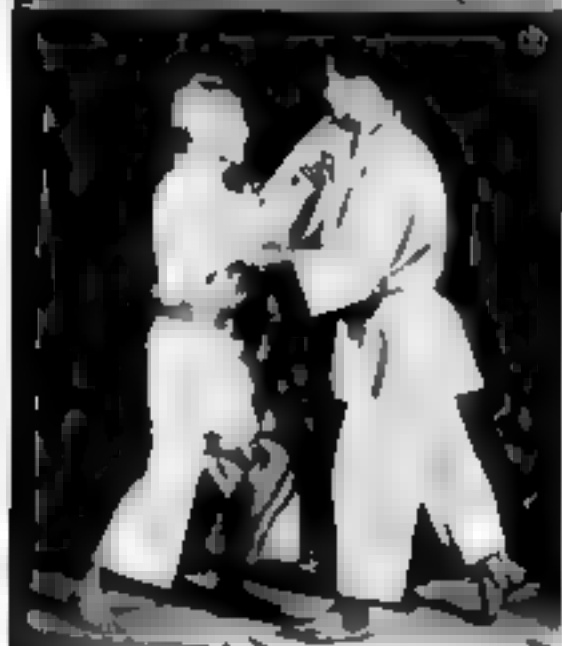
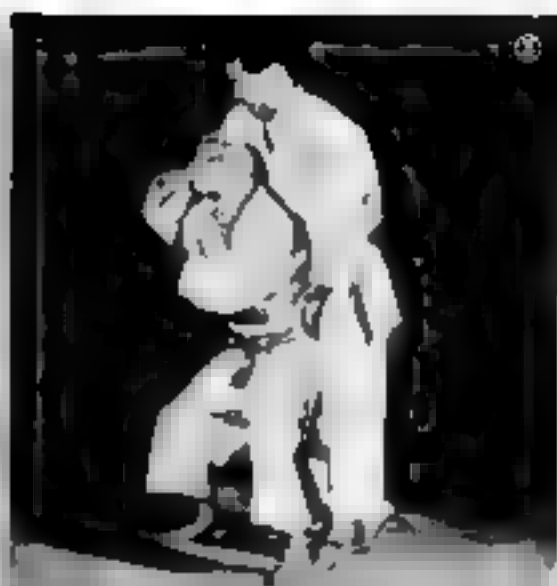
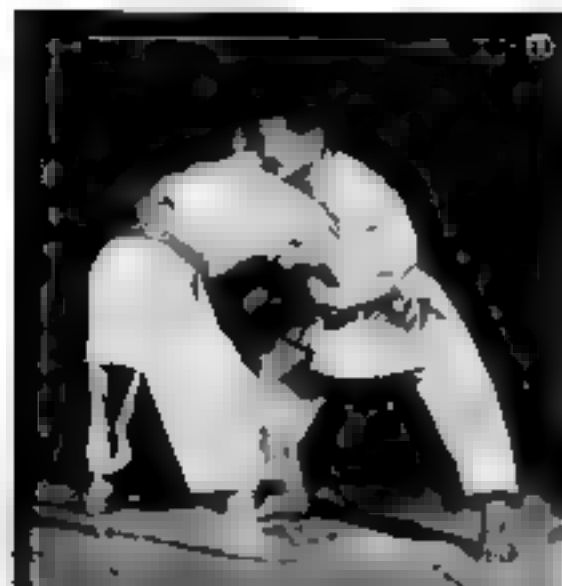
waist firmly and at the same time will remove *Uk* by *Hane-goshi* and *Utsushigoshi* with a technique by the strength of the left lower abdomen. As swinging him back,

he uses *Tan-hen-hi* the technique will set him down.



From *U'igashi* when dead
Yakuwakare

As he uses *U'igashi* to *U'igashi* *Tora* how to defend or throw a little. He uses *Yakuwakare* taking the weight of the other *U'igashi* will be moved to the back with a rotation over the other's shoulder.



From *Ogoishi* (a four-arm grip) to *Ippon-Seonage*

The motion *Uke* tries *Ogoishi* when both are at four-arm grips, when *Tori* uses his right hand on *Uke*'s right front upper arm pit while holding *Uke*'s right arm under *Tori*'s left

arm pit for control and approaches the other by controlling the latter's right arm in the reverse way. So *Uke*'s body is forced to be erected. This instant *Tori* unhooks the hooked grasping hand and changes to *Ippon-Seonage*. Then the opponent will fall down at once over his head.

GENERAL RESUSCITATION





127. Breath resuscitation

Purpose: Art of resuscitation applied to an expiring player

1. *Erikatsu* (lapel resuscitation)—1

Posture:

- (1) Seat *Uke* as shown in (1).
- (2) Lean him backward at an angle of 30° .
- (3) *Tori* supports him by putting the knee on the backbone.
- (4) As shown in (2), *Tori* clasps lightly the other's neck lapel with the thumb in the inside of lapel.
- (5) *Tori* puts both hands side by side with the fingers downward.

Resuscitation:

- (6) Press them down lightly at a stroke.

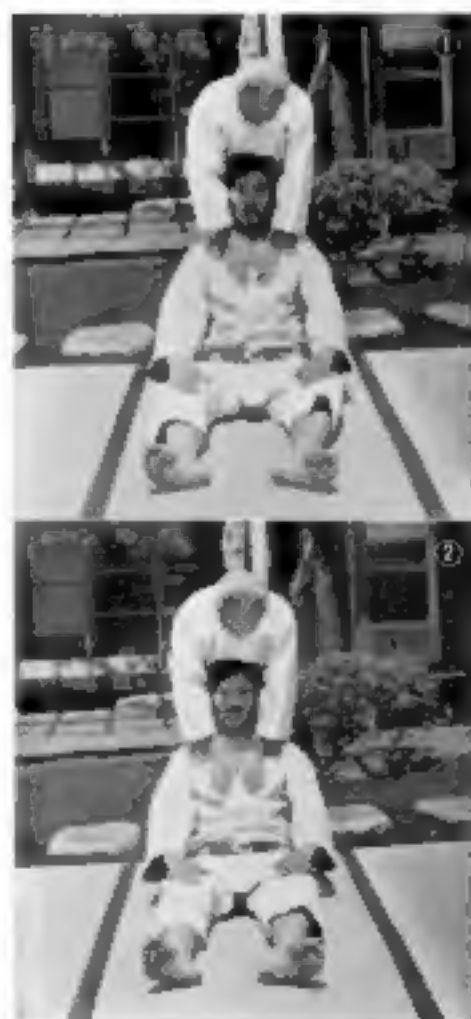
2. *Erikatsu*—2

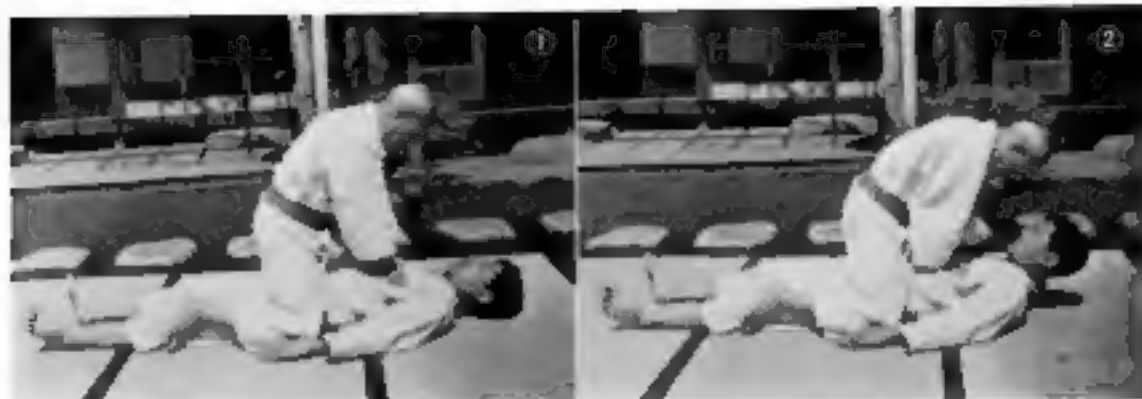
Posture:

- In (1, 2, 3), the way is the same with the above.
- (4) *Tori* puts the base of hand just on the lower end of the collar bone (1). The hand palms are put on the swelling breast with the fingers lightly apart as if covering the breast with the palms.
- (5) Bend over the breast as if the bodily weight were upon the hands (2).

Resuscitation:

- (6) Press them down lightly at a stroke.





3. Resuscitation to a player lying on the back.

Posture:

- (1) Lay down the player on the back.
- (2) *Tori* sits astride of him with one knee erected.
- (3) Hands are on the breast flatwise with the nipples peeping out between thumbs and pointing fingers.

- (4) *Tori* puts the bodily weight on the hands, giving strength to the finger tip as if wringing up the breast with the root of hand.

Resuscitation:

- (5) Press down the breast strongly to the region of stomach.



128. Testicles resuscitation

Purpose:

Art applied to a player falling into a swoon owing to the testicles being kicked.

Posture:

- (1) If the testicles are kicked up, by the effect of the sharp pain following, the surrounding regions will often get stiff reactionally. They are well massaged with the inguinal region as center.
- (2) *Uke* is seated (1) with the legs stretching out.

- (3) *Tori* thrusts the hands through the armpits and embraces him up and drops him down again and again (2, 3).

- (4) Or, *Tori* grasps firmly the hand on the side of the testicles kicked up, and hangs up the half part of body affected.

- (5) *Tori* kicks lightly the waist bone (4) with the foot sole (4), or strikes and rubs the testicles and returns them to the scrotum.



129. Drowned-body resuscitation

Port:port:

- (1) This is the resuscitation art applied to a person picked up from the water in a synoptic state.
- (2) Before everything water-disgorging art is given, and next breath resuscitation.
- (3) In many cases, the body is chilled to the bone, so always be mindful of warming it.

Posture:

- (1) Undress the body.
- (2) *Tori* makes *Uke* lie down over the knee (2).
- (3) Or, some strong person lies on the face, on whose back make *Uke* lie flat on the face.
- (4) Or, if a large vat is procurable, make straw fire, and on the vat the body is laid on the face for warming.

Resuscitation:

- (5) After rubbing well all parts of body, press the waist up to the stomach several times with the palms for water disgorging.
- (6) Or, shake the body, right and left.
- (7) Disgorge the body by rolling the vat.

Caution:

There is the possibility of resuscitation within 20 minutes since a man is drowned (viewed in medical jurisprudence).





General caution

When *Ike's* body is stiff, lay him on the back. *Tori* must rub down every part of *Ike's* with the palms many a time, especially from the neck down to the femoral region in order to ease the stiffness of the body. (Resuscitation inducement)

Caution in application

- (1) When the bodily stiffness is well relieved, care must be taken in applying resuscitation, because too much strength in operation will impair the intestines.
- (2) When the stiffness of the head is so relieved as it rocks totteringly, it must be propped up by something against rocking. If not, in performing resuscitation there will be a fear of the neckbone dislocation, bone fracture, and the neck-marrow injury.

- (3) In case a player is in a swoon due to a severe contusion on the back head, there will often be not only the brain concussion, but also the neckbone dislocation, the neck-marrow injury, or sometimes the skull internal-bleeding. In such a case, no emergency operation should be given but lay and keep the body quiet, sending for the doctor immediately.

Caution after application

Though restored to life once, sometimes purplish color will remain on the lips and nails; the eyeballs are restless and the mind so perturbed, that a reply to an inquiry is mumble. In such a state, a continuous look-out must be kept.

THE END